

SEVEN DAYS

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WORK?**

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OH, GOSH!

From hit songs to presidential politics,
a Vermont power couple share it all

BY MEGAN JAMES, PAGE 28

Cool and Collected

The Gosh gallery is a tour de force

BY PAMELA POLSTON, PAGE 29

LET THE SUN SHINE PAGE 34

Who's open, or not, in local gov't



TATA'S TONIC PAGE 34

A VT beauty biz takes off



OUT FOR STOUT PAGE 38

Carlin Hirsch surveys the dark brews

SEVEN DAYS

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7 Feedback

READER REACTION TO RECENT ARTICLES

NOT-SO PERFECT PLAN
Your article "Capital Capitalist" [March 9] about Jeffrey Jacobs and Montpelier refers to Mr. Jacobs proposed beer garden at Charlie O's and says, "Both the city and the neighbors objected to the plan, and the project fell through." In fact, Mr. Jacobs and Charlie O's received all permits and licenses as requested from the city without any additional limiting conditions. The city council expressed support for the project, and city officials worked with Charlie O's staff to help make the project successful. A neighboring property owner approved the approved permit to construct. Mr. Jacobs unilaterally withdrew his application rather than proceed with court-ordered mediation.

William Fraser
FRASER
Fraser is the city manager of Montpelier.

Editor's note: Seven Days was misinformed by another Montpelier city official.

JURY'S OUT ON JACOBS
[Re "Capital Capitalist" March 9] It's interesting that a classic film in a is the same person who recently filmed and narrated a film of the century movie theater housed in a long unoccupied space above either Fly It Again Sam or Charlie O's. This was over 30 years ago.

TIM NEWCOMB



The projector ended up at Capital Video the same in a disaster, who knows what else came out of there?

Charles Heston
HESTON

IN 'TOON
James Kachulis is the greatest "Man-Child vs. World," March 20. He's a perfect Vermont cartoonist! Love it!

Brian Brown
BROWN

CHANGES FOR THE BETTER
I'm happy to hear that the Burlington Planning Commission is taking a look at these changes that could make it easier for homeowners to do repairs and maintenance on their homes ("Fostering Unhappy Homeowners, Burlington Planners Look to Redefine 'Historic' March 9). Although I love Burlington,

CORRECTION:
The Howard Center pays \$3000 a month in rent to the Roman Catholic Diocese of Vermont, and Burlington College a paying \$5000 a month to house students. Those figures were reversed in a story that appeared in last week's Seven Days.

the reputation of "bizarre preservation" in the city contributed to our decision to purchase a home elsewhere. I can't imagine that we were the only ones.

Dan Fusco
BURLINGTON

HISTORIC HORROR STORY

We are victims of Burlington's "historic house" restoration restrictions ("Housing Collapse: Homeowners, Burlington Planners Look to Redefine 'Historic,'" March 9). We have kept our 90-year-old home in excellent condition, sensitive to the city's concerns about character and quality, keeping the "arts and crafts" feel of the wonderful house we live in and love. We paid \$70 for permitting to install a high-quality (expensive) and style-appropriate window replacement. When we were turned down, we had no opportunity to meet with the board making the decision (unless we paid another fee of about \$125).

Why should we have to pay an additional fee in order to get a response from the board? We were shocked to think that the city seemed to be in the money business when it came to the permitting process. Because of their demand for a specific type of replacement windows, our project went from expensive to exorbitant and quite unaffordable. No one from the city came to the house to see what we wanted to do. No one studied the house in situ to see how much of an improvement our plan would have been. There was no negotiating or mediation. It was arbitrary and unfair.

Judy Kelly
BURLINGTON

WHERE'S THE PRO SIDE?

I was very disappointed by Kevin Kelley's article about the "Memeo" of the Progressive Party ("Has Bob Kiss Destroyed the Progressive Party?" March 9). In fact, Progressives have had a strong run in Burlington and are stronger than ever before in Montpelier. There is much that is right in Burlington, and Progressives have led the way for over 30 years. The Kiss administration's many achievements are not questioned, and opposing parties' representatives are presented as "truth." Surely Seven Days can do better.

Cecelia Knowlsey
BURLINGTON

BIOPLASTIC SCIENCE

Thank you for the recent article discussing the issue of composting bioplastics in Vermont ("Should Bioplastics Be Burned From Organic Compost Heaps?" March 2). As a chemical engineer with experience in the biotechnology industry, I'd like to add some additional information as to why the use of such plastics may be counter to growing a food system.

Firstly, I echo the concerns regarding "organic" composting; the organic label has huge value and is one of our most important economic sectors. Furthermore, as Vermonters seek to reclaim our food sovereignty, we must consider the processes that generate the materials on which our food system is based. These so-called "bio"-plastics are labeled "bio" only because their monomeric constituents (monomers are the building blocks of plastics/polymers) are generated from the fermentative action of a genetically modified microorganism on plant starches, usually from genetically modified corn. These monomers are then synthetically bonded together to generate the "bio"-polymer, which is then molded into the desired product.

My basic statement that Vermont would be moving into the Stone Age is short sighted and blatantly biased, by choosing "bio"-plastics, we are supporting the genetically modified monoculture technology that undermines our efforts toward developing sustainable agroecosystems. While biodegradable polymers may be a step beyond their nondegradable and petroleum derived

FEEDBACK W/US

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Seven Days wants to publish your rants and raves. Your feedback must:

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Seven Days reserves the right to edit for accuracy and length.

Your submission options include:

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Organic: What it Means & How to do it
Charlie Nardozzi

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VIDEO

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CLASSIFIEDS

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SUNDAY 20

Swept Away

IT'S OK TO ASK FOR HELP If keeping the floor sounds like a chore, you obviously haven't tried it yet. **ASK THE HOUSEWORKERS** Several annual **Curling Challenge** fundraisers have gotten so intense that the rink in public play gets — if they don't know for their athletic skill, at least they can throw down for their team's name, costume and spirit. **SEEK US** at our first debate.

SEE CALENDAR LISTING ON PAGE 60

②

ROUTINE Routine Workout

Grillwork objects lean toward the extraordinary in the hands of artist **Audrey Newark**. In *Light, Line and Shadow*¹ on display at Huntington Library, Center through March 30, mixed media installations constructed from everyday objects interact with the environment to suspend a transient moment of beauty in balance and structure.

SEEK A NEW METHOD FOR CHANGING A

Accepted: 11 May 2006

③

THURSDAY 12

Oh, the Horror!

[illegible]

SEE COLUMBIAN LISTINGS COMPAGE 407

SATURDAY 19 &
SUNDAY 20

Oh, Sugar, Sugar

Even the most powerful sword, however, will meet its match at the 10th annual **Vermont Maple Open House Weekend** where some of the state's best waffles are on tap include: baking, soup, tours at the sugarcane plantation, breakfast and family making. Oh, and plenty of maple — think maple cream, doughnuts, maple chili and sausage. www.vermontmaple.com

SEE CALENDAR LISTINGS ON PAGE 46

FRIDAY 18

Have Heart

Philly edition: a day of birds. *Angophora Records*, a new venture of *East River Angophora Media*, issues its first release: *Thru Four Songbirds*. *Ghost Papa*, who happens to be the default album of *Local Sound* (*Parangue* [formerly *Mugs*]), *But don't get lost* in the details: *drift off* in the dusk atmosphere while rock outland *Bye! Power*. *Just Rude*. *Sire* and *Li* *Sound* *Phantom* also play at the *Parangue Release Party*.

[View Source Code](#)

FRIDAY 19

Bluegrass Brother

Is there anybody cooler than **Del McCoury**? LGA Party once asked him to perform to raise another blizzard of musicians to attend. However, we'll thank a guest that the 15-year-old is even better with his banjo, which plays here in Glee, this Friday. Sleeps, acoustic, playing and certainly some third through original and traditional songs like: in some cases, back to the top. Civil War era.

SEE CASEBOOK LECTURE ON PAGE 44.

THURSDAY 17-SUNDAY
20, WEDNESDAY 29

Curtain Call

Through the play is bustling with love, points and tap sequences, there's more to the concerns of *A Clever Little Thing* than how high they can throw their heels. This Broadway favorite, now presented by Cedar Rapids College, is the arts and music department's exploration of the dream of auditioning performers. Find out who wins the leg—and on the flip side who loses a knee—in *Hennepin Month 28*.

SEE CASHFLOWS LISTING ON PAGE 47

everything else...

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY GARY TETTON

Polluters, Privacy and the Public Interest

Guess what? Opposing a bill that would give citizens the ability to weigh in on state environmental enforcement actions?

Two ex-officials with the Vermont Agency of Natural Resources: **TOM TORTI**, the former ANR secretary, and **MARSHALL COLMAN**, the agency's former top lawyer.

Both served under former Gov. **JOHN KOSSUTH**. Torti is currently the president of the Lake Champlain Regional Chamber of Commerce; Colman is a lobbyist with MacLean, Meenan & Rice, a go-to firm for major companies and developers in the state.

Why do they object to the proposed HJR 100? Said the wrong message to Vermont's politicians, or, businesses, that Vermont is not friendly to development?

Last month, a couple of House lawmakers introduced a bill, H.238, in response to a U.S. Environmental Protection Agency ruling that found Vermont wasn't adequately meeting an obligation under the federal Clean Water Act. That ruling was issued in response to a legal challenge by the Conservation Law Foundation. The CLF's suit was preempted, in part, by damage done by Jay Peak Resort to watersheds, including a pristine trout stream, during a major expansion project. The penalty imposed by the ANR, CLF claimed, was too lenient, and there was no public notice given to allow anyone to challenge the deal before it was settled.

The lead attorney on the CLF complaint was Vermont Law School professor **DAVID HENSLER**, former director of the school's environmental-law clinic. Meenan is now the commissioner of the Vermont Department of Environmental Conservation (DEC), which is in charge of enforcing the state's environmental laws, as well as the federal Clean Water Act.

Small world, eh?

The proposed legislation would exempt citizens affected by polluters about any enforcement actions and allow them to comment upon those actions—and even challenge them in state environmental court. The bill would grant citizens, or public-interest groups 30 days in which to file comments or ask for a hearing before the environmental judge. That judge would have to OK their participation.

If H.238 would also extend this more

robust public participation to the state permitting process, including that for Act 250 Vermont's land-use and development law.

Extending public participation in the state environmental regulation process is what both Torti and Colman

Meenan and most of the legislators in the proposed bill were registered between the EPA and DEC before he was appointed commissioner. "I have, however, worked to ensure that this legislation... is in the best interest of the Vermont public and does not represent a bill, advancing CLF's interests only," Meenan said.

Colman and Torti declined to tell "Fair Game" on whose behalf they are lobbying Torti said he had heard complaints from "real estate developers." Colman would only say that some of his firm's clients, who had experience with permitting, were raising concerns. Some of MMA's top-flight clients include Gensy, Cabot Creamery and Estarco Nuclear Vermont Yankee.

**INTRODUCING A BILL WE
HATE AND NOT TELLING US
IS PRETTY CHEESY.**

**TOM TORTI,
LAKE CHAMPLAIN REGIONAL
CHAMBER OF COMMERCE**

Both OMNY and Cabot have been accused of causing pollution problems—by citizen groups in their respective backyards—and of getting special treatment from the state.

"Fair Game" obtained a series of emails exchanged between Torti and top aides of Gov. **PETER DUMAIS**.

Torti (MARSHALL, current ANR secretary), Meenan, etc. have been meeting with us intensively trying to make sure with the business community introducing a bill we hate and not telling us is pretty cheesy." Torti wrote on February 25 to Shambert's secretary of civil and military affairs, **MARK MACLEAN**. Torti called the bill an "outrageous development nightmare."

In a follow-up email to MacLean, Meenan, MacLean and Shambert's chief of staff, **WILLIAM**, Torti wrote that he was

"astounded that no-one from your agency reached out to solicit our opinions or to let us know of your intent—before you introduced it." Torti was especially upset because he received a heads up from CLF—"That's a group we normally hear from," he said.

Who else was copied on these emails?

Developers **ROBERT HENSLER** and **DAVID POMERAY** got several of them; Pommeray's Real Estate is one of MacLean, Meenan & Rice's clients. Another recipient was **FRANK GARD** of the Greater Burlington Industrial Corporation. Gable is a close tie member of Democrats for Debate and Democrats for Douglas.

The strategy and messaging worked with the pro-business, or, pro-John Shambert administration. MacLean managed to slow down the bill, with assistance from House Speaker **DAVID HENSLER** and Rep. **JOHN HENSLER** (D-East Montpelier), the latter is co-sponsor of H.238 and chairman of the House Natural Resources and Energy Committee.

After learning of the delay, Torti wrote to MacLean, "You are a wonderful person." He even added a snide p-face emoticon, *snare*.

The House will debate a new version of the legislation this week before it moves on to the Senate.

In an interview with "Fair Game," Torti reiterated his belief that a bill involving citizens to choose in on enforcement actions against environmental polluters would "chill" economic development.

"Most of the violations are technical in nature and not serious or egregious violations," and Torti, "If a business can negotiate with the state on a show of good faith, and the outcome is predictable and certain, they can move on. If you don't have that predictability, it creates a difficult to conduct business."

Conversely, keeping the status quo would allow polluters to largely keep their violations secret until it is too late for citizens or public-interest groups to object. Torti's view of CLF attorney **ANTHONY LARABINO**.

"The current process is so behind-closed doors oriented. By the time people currently get wind of a settlement, it's usually already been signed on by a judge," said Larabino. "The only folks who seem to know ahead of time this bill are the folks who represent companies that plan to violate state laws designed to protect clean air, clean soil and clean water."

Just Say Know

Who's pushing for open government and who's leaving us in the dark?

BY ANDY BROMAGE AND KEN PICARD

Last Sunday Americans set their clocks ahead one hour for day-light saving time. Sunday also marked the start of another statewide initiative to increase the amount of light — and transparency — U.S. citizens enjoy. *Sunshine Week 2008*, launched in 2006, the wedding media project was in encourage public dialogue on the first Amendment, freedom of information and government transparency.

Vermontans want to believe their state and local governments are accessible and forthcoming — and their citizens legislate: public-access law and direct, participatory town-meeting democracy certainly give that impression.

Truth is, the Green Mountain State's record on government transparency has been abysmal in recent years. A 2006 study by the Better Government Association ranked Vermont 49th in the nation based on the areas of law-open records, whistle-blower protections, campaign finance, open meetings and conflicts of interest. In 2007 a study by the BGA and the National Freedom of Information Coalition gave Vermont a D grade for its overall responsiveness to open-records requests.

The *Sunshine Review*, a nonprofit, nonprofit organization that tracks government transparency, has a more favorable view of Vermont. It gave state government a B grade, but districts received an F, and cities and school districts earned an "incomplete" for their efforts to share a higher.

Errors in the log year — including the Burlington Telecom fiasco, court battles to gain access to law-enforcement and non-behaving cops and state-wilded requests for police videotapes of government officials' traffic stops — all demonstrate the need for more vigilance as government transparency.

This week, *Seven Days* acknowledges those groups and individuals who are pushing for greater openness and access, as well as those whose actions keep us all in the dark.

Vermont Transparency The left-leaning Public Access Institute and the right-leaning Open Allen Institute joined forces to solicit citizens who'd done worst with their test scores — in English, only to uncover bad language at VTOpen.org. Don't miss the state-employee salary meetings. If only all progressives and conservatives could find this much common ground.

Geoffrey Crawford The Washington County Superior Court judge ruling inside public: Tim Bowers' DOJ denied video in which the auditor asked the treasurer. You know the state auditor right? Crawford incorporated the Douglas auditor's lawsuit against the state employees union (\$300 to new public records and thousands to the ACLU VT details of telephone taping by law in Vermont. On the various case he ruled against the National Union on treasurer's records.

Peter Shumlin The new govt wants one designated official in the secretary of state's office to handle all public records requests. Outlined often this list for a law requiring judges to award attorney fees to people like Abigail Winkler who have to sue to get access to public records. Shumlin also told the Vermont Press Association he won't "let" the reports who applied to be his press secretary. Careful what you wish for.

Vermont State Police Journalists have complained for years about the difficulty of getting basic information about crimes — and the state police have stepped to the problem. The Vermont State Police's newsroom spokeswoman recently promised the Vermont Press Association that communications would improve. We'll believe it when we read it.

Armando Vilaseca Records-auction.commissioner refused to give the Montpelier Press-Argus video footage of a public records unit to local school districts, even while admitting they were public records. In transparency.

Vermont League of Cities and Towns:

- The respect a proposed language brought to know legislation (H. 22) that would change the basic assumption that government records are public unless otherwise determined by law. Instead, each law would have to spell out whether public and otherwise determine the law's privacy.

Peg Flary The Republican state senate passed H. 22, to keep and make more progress in public records. Consider: Unless a judge orders they produce, state troopers are already allowed. But Flary would extend that clock to a city — and make them even less accountable to the public.

Bob Kiss and Jonathan Leopold Burlington's Progressive Mayor and chief administrative officer won't let any open government awards for quality in representing 50 million more city officers to keep up the failing Burlington business. Secretary leaves no party lines.

Bill Sorrell Vermont's Attorney General routinely classifies Vermont's age group of 1000 cases but doesn't release the details of his investigation to the public. It's just disgusting wrong. There's nothing to be said for it.

In Sunshine Wars, Some See Attorney General as "Dark Lord of Secrecy"

BY ANDY BROMASE

Vermont Attorney General Bill Sorrell knows how some government watchdogs perceive him, and it's not as a poster boy for transparency.

"In some situations, I'm considered to be the dark lord of government secrecy," Sorrell told the House Committee on Government Operations last month in testimony on an open-records bill.

As the state's top lawyer, Sorrell is tasked with defending government agencies that are sued for withholding records from the public. And as the top law enforcer, he's also the guy who investigates the police when officers are suspected of wrongdoing. A recent string of scandals involving Vermont law-enforcement officers — from a drug-addicted police chief in Vergennes to rape accused of downloading child porn — have led to charges that Sorrell is putting privacy before the public's right to know.

"It's a pretty consistent impression that Sorrell is out there coming with

information," says Allen Gilbert, executive director of the ACLU of Vermont, which has feuded bitterly with Sorrell in public-records cases.

In the last year, Sorrell has argued against releasing records on some top high-profile freedom-of-information lawsuits on grounds that they would compromise investigations or unfairly implicate the innocent. He sought, unsuccessfully, to withhold records from the ACLU-VT detailing how police use cellphone data to track suspects without a warrant. The records revealed that an assistant attorney general and a Newport detective had engaged in the practice at least four times combined.

He also fought, and failed, to stop the release of State Auditor Tom Saboon's drunk-driving arrest video, which exposed an exasperated Saboon telling the trooper, "You know I'm the state auditor, right?" And he is resisting the *Boston Herald's* demands for files from his investigation



Attorney General Bill Sorrell

of state police personnel accused of downloading child porn — even though the case is closed and the sole suspect is dead.

For his part, Sorrell defends his track record on transparency and says the "dark lord" reputation is unfair and overstated. During a sit-down in his Burlington office last week, Sorrell, dressed casually in a button-down shirt, jeans and an open-collared shirt, blames his job to that of a criminal public defender.

"How many people blame public

defenders for defending accused murderers?" Sorrell asks, adding that he's simply upholding the public-records act as written. "It doesn't put me in the most politically correct situation, defending denial of access to records."

Sorrell agrees that the 200-plus subpoenas written over Vermont's open-records law — including one for criminal investigations files — exist to protect the privacy of "individual Vermonters," adding, "It's not to protect cops and prosecutors

news

THIS WEEK ON BLURT

THE SEVEN DAYS
STAFF BLOG



SPORTS

NH Should it be in overhauling the state's record-keeping office, at state sport? Lauren Ober looks at the state's record-keeping office and its competitive state.



ACTIVISM

NH The House Judiciary Committee is currently reviewing a 10-year ban on advertising for tobacco. David Smith, director of the state's tobacco program, says the ban is a good idea.



ENERGY

NH The House Judiciary Committee is currently reviewing a 10-year ban on advertising for tobacco. David Smith, director of the state's tobacco program, says the ban is a good idea.



FILM

NH The film "The Way, Way Back" is a comedy about a young man who goes to a summer camp. The film is directed by Robert Delpy and stars Ben Stiller and Jane Fonda.



HEALTH

NH The state's medical marijuana program is currently reviewing applications for patients. The program is a good idea, says the state's medical marijuana program.

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from having someone look into our business?"

If criminal files were public, Sorrell says, innocent people who were questioned as suspects would be unfairly maligned, and graphic evidence such as autopsy photos could end up on " shock" websites revolutionizing the families of crime victims.

Government watchdogs such as Gilbert back Sorrell for this all-encompassing view of public records. Instead of withholding sensitive records wholesale, argues Gilbert, Sorrell could release some documents or simply delete the names of witnesses and confidential informants.

What would be even better, Gilbert says, is if Sorrell adopted federal standards on public records that say documents can only be withheld if a government agency can show that making them public would do specific harm — causing a confidential

of the roughly 5000 records requests received between 2000 and 2002. The remainder were denied either in part or in full because the requests fell under one or more exemption. Notably, Sorrell's figures don't capture any records requests made to municipalities.

Gilbert, however, ignores "really stupid" about Sorrell's figures after finding that the attorney general's records database listed ACLU requests as "fulfilled" even though the civil rights group was still awaiting the information. "If that's just so, we have no idea what other things are being issued or what other things are being portrayed as fulfilled," Gilbert says.

In the *Shoreland* case, the newspaper is seeking results from a probe — conducted by state police and the attorney general — of Vermont Police Academy employees suspected of

IT DOESN'T PUT ME IN THE MOST POLITICALLY CORRECT SITUATION, DEPENDING ON DENIAL OF ACCESS TO RECORDS.

ATTORNEY GENERAL BILL SORRELL

information, depriving someone of a fair trial or invading personal privacy for instance.

"I think the attorney general has dug in his heels, and he is on the side of releasing as few documents as they need to and nothing more," Gilbert says.

Working in Vermont law explicitly prohibits the release, or partial release, of police investigative files, Sorrell and other lawyers say. The statute simply says such records are "except" from disclosure. In fact, Sorrell did open his files after Burlington police fatally shot a knife-wielding schizophrenic man named Robert "Woody" Woodruff during a Sunday morning church service in 2006. As a result of witness accounts that cast doubt on the cops' official version of events, Sorrell released transcripts and other records in the hope of quelling public outrage.

"Probably that was a big mistake in my part, because then I got criticized the next time I didn't release similar files from a police shooting," Sorrell told the House committee on February 12.

To Gilbert, that case demonstrates that Sorrell "thinks he can make a decision when to release and when not to, based on how he feels the reaction is going to be. That's got nothing to do with whether a record is public or not."

Sorrell has sought to dispel the notion that government routinely denies access to information. As evidence, he cites an analysis by his office concluding that state agencies fulfilled more than 96 percent

possessing child porn. One of the accused, training coordinator David McMillen, committed suicide the day after authorities executed a search warrant on his house. Sorrell said other state employees were implicated in an email chain, but in a news release six months after the suicide, Sorrell cleared all but McMillen of wrongdoing.

Robert Henley, a Burlington-based lawyer who is representing the *Shoreland*, says the newspaper wants the files for two reasons: so the public can have confidence that police investigated their own thoroughly and fairly, and because the information contained in the files may be necessary. After losing in Washington County Superior Court last fall, the newspaper's lawyers will argue the case on appeal before the Vermont Supreme Court in March 23.

Sorrell's testimony to the legislature concerned 1975, an open-records bill supported by an array of media and open-government organizations that would make some small but important changes in Vermont's statutes. The attorney general told the committee he would back some of the reforms proposed in the bill, which passed in committee last week. Meanwhile, he's staying focused on job No. 1 — winning cases — even if it means sometimes withholding information from the public.

"I'm sorry, but I have a job to do," Sorrell told the committee. "If we're going to be in court, we want to win." ☐

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The Taxman Cometh: Nonprofits Anticipate Effects on Ticket Sales

BY KEVIN J. KELLEY

Vermont's leading arts presenters are bracing for a painful pinch from the state's budget squawks. Despite having many friends in high places, nonprofit organizations such as the **VERMONT CENTER FOR THE PERFORMING ARTS** and the **WESTERN PLAINSTATE** appear powerless to prevent the scheduled April implementation of a 6 percent state sales tax on their ticket sales.

"While very supportive of the arts, I think it's appropriate for us to treat ticket sales differently," says tipster of the House Finance Committee. "I don't see how we can be stopped."

State Rep. and majority of Burlington considers that her effort in the legislature to delay imposition of the tax is likely to fail, even though it has the pledged support of 64 of the House's 120 members. "But don't go against the leadership," the Burlington Democrat says, noting

that the tax is backed by Gov. **PETER AMERSON** and House Committee on Ways and Means chair **ANDREW BELL**, as well as by Speaker Smith.

The measure in question clarifies and refines an existing—yet confusing and largely unenforced—requirement that nonprofit groups charge state sales tax on taxable ticket sales. The provision due to take effect in two weeks will apply to the 30 or so

Vermont nonprofits that sell at least \$50,000 in tickets a year. **ARND** estimates that the levy will raise about \$700,000 in annual revenues at a time when many state programs are teetering on the edge of a budget chasm.

The **VERMONT ARTS COUNCIL**, husband and goatee sporting opposition to the tax initiative, but VAC executive director **BLAKE ALDRICH** notes that his own board is split on the issue. Many members believe the arts shouldn't be immune from the sacrifices



being asked a most Vermonters, **Aldrich** says. "From a personal perspective," he adds, "they just don't see the harm. The reality of it is that a 6 percent tax isn't going to change their buying habits." **ARND**, a Clinton Democrat, agrees that the impact will not be acute. "A \$50 ticket is an expensive purchase, and when you decide to do it, a 6 percent tax isn't going to change your mind," he says.

KEVIN MARSHALL, treasurer of the Champlain Valley Exposition, supports just the opposite. "There's a line for everyone where a ticket becomes too expensive," he says. "An extra \$3 is going to send some people over the line."

It's a myth to think the arts attract only affluent audiences, adds **ARND**

THOMAS COMPANY head **ANDREW BELL**. She says her Burlington area group "introduces families to classical theater at an affordable price point." At least a few of these families won't be able to buy the usual complement of tickets because of the tax, **ARND** protests.

Flynn Center CEO and executive director **JENN KAGAN** adds that some events at his theater, such as symphonies and certain acts, draw an extraordinarily diverse set of patrons. And working-class Vermonters who may not otherwise attend concerts do turn out for regional acts such as Keith Urban at the Expo, **ARND** notes.

Any form of sales tax is regressive, **Waggoner** observes—meaning it makes

At the Green Mountain Film Fest: Dr. Katz, 48-Hour Slam, Lots of Docs

BY HAROLD HARRISON

Back in the 1960s, when they were both students at **GARDNER WHARF**, David Mamet and Jonathan Katz used to travel from campus to campus carrying extra cash as "piggy bank business." Katz remembers appearing in Mamet's very first play, which "was very controversial, because he charged students 50 cents to see it."

Mamet grew up and became, well, Mamet, while Katz embroiled on a standup comedy career that led to the creation of his most famous role, as the title character on TV's "Dr. Katz, Professional Therapist." The animated series, where Katz offered weekly "analysis" to fellow comedians and celebrities, ran from 1993 to 2000 on Comedy Central and was Kenney and Penzance awards.

Now Katz, who lives in Massachusetts, is returning to Vermont for the **GREEN MOUNTAIN FILM FESTIVAL**. Next Monday at Montpelier's Parkland Auditorium,

he'll show clips from his work, past and present, talk about his life with multiple sclerosis (he was diagnosed in 1997) and generally be a "show off," he says in a phone interview.

Katz talks with practiced standup rhythm. He's always looking for an audience, he says, whether he's talking to a Staples clerk or a restaurant waiter. "You know how Oprah tells the audience to look under their seats for a prize?" he says. "I'd like to look under my seat and find an audience."

Katz says he spent 10 or 12 years at the Green Mountains state. "I have a really strong connection with Vermont." This is a rare trait for him these days, though. With MS, he says, "traveling for me is complicated, treading on a piece that is money, that's more complicated."

At the G.M.F.F., he'll show a varied program, ranging from classic "Dr. Katz" clips to recent short films he's made with young animators.



And he'll talk, though he's not sure how long he wants to keep that up. "I start to get nervous at around 45 minutes, just gagging on my own self talk," says Katz.

Ask him about his work with Mamet. "I get giddy for the accents," says Katz about *Moose of Gales*, on which he has a story credit. "That was a very generous credit that David gave me." In Chicago, he says, the two friends both worked in the comedy office that inspired Gregory Ginn Katz. "I got 10 bucks a

week, and he got a Pulitzer Prize." Later, Mamet was a guest on "Dr. Katz"—where the therapist tried to hypnotize him.

"What I'm doing is a hybrid between standup comedy, *Pompadour* presentation and a look at the body of my work," says Katz of his G.M.F.F. program. "I kind of feel embarrassed, because I'm too young. I hope my best work is in front of me." He pauses a beat. "But in case I'm wrong, it's probably Dr. Katz."

FILM

no distinction between those more able and less able to pay it.

Some 40,000 children come to the Flynn annually in school groups, Killysky says. But Ansel points out that the tiny measure exempts tickets sold to schools.

Killysky joins Marchand in reporting that economic conditions are already depressing ticket sales for nonprofit events. Justin Baizer sold out almost everywhere he appeared last summer, but not at the Champlain Valley Fair, Marchand notes. And Killysky says subscription sales for the Flynn's 2010-11 Mainstage series were down more than 20 percent from the previous year. The **VERMONT HIGLEY FESTIVAL**, meanwhile, announced in December that poor ticket sales were forcing it off the stage after 37 years.

THE PROVISION DUE TO TAKE EFFECT IN TWO WEEKS WILL APPLY TO THE 30 OR 30 VERMONT NONPROFITS THAT SELL AT LEAST \$50,000 IN TICKETS A YEAR.

"To introduce a 6 percent sales tax at that moment just isn't right," Killysky declares. He notes that in the Flynn's case the levy will actually amount to 7 percent, because of Rutland's 1 percent local option tax. But Killysky also acknowledges that if the economy continues to improve, "it can be argued that [the tax] isn't going to cause much of a problem."

Zenk suggests that, while this particular tax may not have dire consequences, it does establish a disturbing precedent. "I feel this is the first step in eroding the time-honored tradition of tax-exempt status for nonprofits," she says.

Ansel agrees there's no need to worry. "This isn't a tax on nonprofits," the Ways and Means chairwoman says. "It's not on the people who buy tickets from nonprofits." ☐

Some local filmmakers may need the soothing services of Dr. Kent after competing in the grueling Green Mountain 48-Hour Film Slam. Cinematist "dinos" — in which teams read script, shoot and edit a complete short film in the time allowed — are cropping up everywhere, but this is the first one at GMEFF. It's too late to enter, but you can watch the estimated teams show their work to the judges on Sunday, March 30, at 7 p.m. in the Parkside Auditorium.

Plenty of less hastily created Vermont film features in the festival. Look for a sneak preview of the collaborative documentary *Freedom & Dolly: The Vermont Movie* and another of *The Blood in This Town*, a documentary about a recent-brooding blood drive in Rutland. There's also another chance to see *Witches & Zedlers*, Germaine Wardwag's doc starring two autistic Vermonters, **YACHT RUMORER** and **LARRY BUDGETT** (whose locally known as an artist). The film has gotten national press and will be screened starting April 1 on AMC theaters.

Meanwhile, it seems Vermont's documentaries have been hard at work chronicling... everything. You can catch films about the state's foster kids (ask

Dr. Who We Are, the latest from Ben O'Brien), *ONE VERMONT WOMAN'S* former elementary school teacher (The World in Clara's Classroom, from Marlboro filmmakers **LOUI HARTON** and **ALAN SMITH**), his peace activist father's Goodrich of Bennington (Ann of Good), our polarized lake (Alvise: The Myth of Lake Champlain), writer Grace Paley (Good), local journalism (Headline Vermont), local music (Givers Harvey: A Master at Play), a returned University of Vermont biologist (An Uncommon Curiosity In Nature and at Home With Rural America), Vermont kids getting in touch with nature (Mother Nature's Child), and "Vermont Artists at Work."

Want a more exotic time at the movies? The GMEFF has *Call 211*, a Spanish prison thriller, *Monsieur Sorel*, a French costume drama, a program called "Sci-Fi Silence," and plenty more. ☐

6 48-Hour Film Slam (5 p.m. to 1 a.m.) March 30-31 in Montpelier (see report on p. 5). Jeremy Johnson's film appears on Monday March 31. Tickets at the Champlain Audubon Society for your favorite school and nonprofit. Info: www.48hourfilm.com

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In the spring of 1988, Denise Cote was 18 years old and in love. And, like most 18-year-olds who are in love, Cote wanted a private place where she and her boyfriend could go far from the prying eyes of parents. You know, to get to know each other a little better.

So, the night of her senior prom at Missisquoi Valley Union High School, Cote and her sweetheart rented a room. But this room wasn't at a B&B or even a Holiday Inn. The Midtown Motel on Main Street was the only couple could afford.

Cote doesn't remember how her night cost, but she recalls cobbling together a charge to East Hill.

Her roommate's the room — clean, furnished in beige and brown, with a comfortable queen-sized bed. "Nothing pretty," she says. "Just your basic room. But it was a step up from the back of the car." Oh, and the walls weren't thin — a plus when you're 18 and in love.

Today, Cote is 40, and that boyfriend is just a memory. But when she walks by the dilapidated modernist building, with its heavy blue awning and its boarded-up windows, a smile creeps across her face.

No doubt Cote is not alone in her nostalgia for the Midtown. Since it opened in 1958, the motel has served countless tourists, young lovers and people down on their luck. But now the Midtown, which closed in 2005, serves only as a building eyesore at one of the city's main entrances. What's up with that?

Back when the Midtown was built, cars were just beginning their rise to ubiquity. As people made more auto trips, they needed affordable places to stay. While there were plenty of travelers' meals on the outskirts of Burlington, no such accommodations existed in the city center. The Midtown filled the gap.

WHISKEY TANGO FOXTROT

We just had to ask...

What's the deal with Burlington's Midtown Motel?

BY LAUREN OBER



Midtown Motel in 1958. (Inset photo: Midtown Motel in 1958. Photo by [unclear])

But, before a motel could be built on the site, local architect Benjamin Stein had to figure out how to fit a structure with parking on such a long, sloping parcel of land. That wasn't the only problem, says Devin Colman, Vermont's historic preservation review coordinator. The property sat atop an old crime that had been filled in years before.

To make it work, Stein elevated the 15-unit building and put the parking below. The design embodied the International style of architecture, in which form follows function. The balconies were integrated under the flat roof, and the structural framing of the building was exposed. "It looked so cool," Colman says. "It had that classic 1950s modern look to it."

From the early 1960s to the early '80s, the Midtown served its purpose, a lodging travelers and providing cheap lodging in downtown Burlington. By the mid-'90s, the motel had gone downhill.

The decision to close the motel was driven by the estimated expense of the repairs and infrastructure upgrades required to keep it open. "It probably wasn't worth the investment," Nick says.

But it was worth holding on to the property, especially since it's part of the city's long-term redevelopment vision. The block on which the Midtown sits, at the corner of Main Street and South Winslow Avenue, is a "superblock" — that is, one that is largely city-owned, with substantial redevelopment opportunities. It is one of the only such blocks remaining in Burlington.

Current occupants of the block are a fire station, a parking lot, the motel, a duplex (partially owned by Nick and Mernsey) and Memorial Auditorium. Ideally, says Larry Kaphman, director of the Community and Economic Development Office, redevelopment would include restoration or repurposing of Memorial, construction of a downtown parking facility, and improvements to public services on that corner.

But, before any of this can happen, the city must find a way to fund it. Kaphman says officials are looking into the possibility of creating a tax-increment financing, or TIF, district — a funding structure that allows borrowing against future tax revenues to finance public projects. The Vermont Economic Progress Council is meeting later this month to review the proposed Burlington TIF district plan.

If the TIF plan is approved and the city is given the go ahead for redevelopment, the Midtown could see some changes — depending on the city's needs, says Nick.

There are no solid development plans for the superblock yet, just ideas. One that is not being entertained? Another is delicious! ☺

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Feedback

course, they are also direct descendants of the agricultural complex, which is heavily food fueled. My suggestion: Whenever possible (and it usually is if you think about it), show some respect for your food sources and earth. Bring your own reusable utensils!

Tamara Gordon
BURLINGTON

RIGHT ABOUT REAGAN

Thanks for "Pol. Pig" (February 16), for dare to challenge the myth. Far from being one of the greatest presidents, Ronald Reagan did more damage to the democratic ideal than any president we have had before or since. He created the nuclear sides — certainly it would have seemed insane to the Founding Fathers — that government is, in itself, the problem. He did more to concentrate power in the hands of the few — crushing unions, crushing freedom movements abroad, destroying the concept of progressive taxation — than George III ever could have done.

John Monson
PORTLAND, ME.

WORK TO OWN

As Boris Kelley notes in "Making It" (February 16), employee ownership empowers employees — and better business performance is often the result. Another important point is that when employees own the company, it's much less likely to leave the state. Entrepreneurs who are concerned with their employees and their families, and the communities in which businesses reside, all can benefit from employee ownership.

Don Johnson
BURLINGTON

Johnson is program director for the Vermont Employee Ownership Center.

BERNIE'S UNBEATABLE

Good job as noted in "Pier Game" (February 23). My memory may not be perfect, but I can't remember anyone who has run against Bernie ever winning an election again. (Peter Smith is the only one I know of who lost his, and even he never won an election again. I think Paul Poirier was in that

race, too, and he went into political exile for some time.) I don't know of any other politicians with such a record.

Tom Eason
MIDDLEBURY

REAL EATING

In her informative article on the Northeast Organic Farming Association's Vermont Winter Conference ("Blood, Sweat and Smores," February 16), food writer Corn Hirsch underlined an accusation made by Shoshun Hayes, author of *Radical Homesteading: Revolutionizing Domesticity from Consumer Culture*. "Mainstream consumer culture is disconnected from the life-death cycle of the farm."



The vestigial vermicorn appendix, a new sacred organ in the human digestive system, is considered by many to be a strong indicator

that Homo sapiens once relied heavily on a high-fiber diet. Considering this possibility is a discussion of present eating habits, it's safe to assume that the inclusion of flesh in the human diet was based on need and, perhaps, preference. It goes without saying that the consumption of flesh of any kind requires the slaughter. In the sense that "life" is taken, this reality can be extended to consumption of fruits and vegetables. It is also wise to include in this reality the physical labor and skills required to produce the variety of crops and livestock now consumed.

It is purported by experts in varied disciplines that sustainability



of lifestyle and culture is progressively moving away from dependence on global economy toward dependence on local community and, in the final analysis, to self-reliance and the return to the tenets implied in the concept of "domesticity."

Pamela Kittingham
PLAINFIELD

Dear Cecil,

I heard the original *Monopoly* game, before Parker Brothers took it over, was designed to teach people how to lose capitalism is. Is that true?

Yes, it's more or less true, although you have to ask: Who needs a game to understand how screwed up capitalism is when all you have to do is read the news? Be that as it may, I converted the *Straight Dope* staff to play several sessions of post-Monopoly. Their reason: nothing like the accidents to make the capitalist look good.

The earliest, recognizable version of what we know as *Monopoly* was patented by Lizzie Magee in 1905. The Landlord's Game, as she called it, featured a board with the familiar array of increasingly pricey neighborhoods interspersed with railroads and utilities. At three of the corners were Go to Jail, Public Park (the ancestral version of Free Parking), and the Jail itself.

The board came, however, wasn't labeled "Go" but instead bore a drawing of the globe encircled by the lofty words "Labor Upon Mother Earth Produces Wealth." Translation: You get a hundred bucks. Nonetheless you realize: Someone here has no spade.

The story goes that Magee intended her game to be a teaching tool about the injustices of capitalism. She was a fan of the

the-
rise
of
political
econ-

omy Henry George, who thought landlords were parasites and advocated a "single tax" on them to replace all other taxes.

Starts thinking: What an exciting premise for a board game. Depends on how it's handled. If the idea was that the player, beaten down by capitalism, must, more supposed to rise up and feel their evil landlord's injustice to him with a link, this might indeed make for a daring, fiery game night. But that's not what happened. Instead, the player who accom-

panied the player who was slow does this teach as about the dark side of capitalism? Searches: All we can suppose is that in 1904 Magee's political thinking, or her approach to approp, anyway, wasn't fully formed. Perhaps she thought referring to money paid for land, electric, etc., as "indirect taxation" rather than "expense" would appear profound lessons in economics. I do, m'lord, I have to tell you. This probably was over the average player's head.

Magee eventually married to the pedagogical shortcomings of her invention. Her 1934 patent for a second version of the Landlord's

Game explicitly had one objective: was showing "how the single tax would discourage land speculation." The rules now showed more strategy.

For example, when throwing the Chance cube, a first player would be "caught robbing a bar-room — go to jail" whereas a 10 meant you'd been "caught robbing the public — take \$200 from the bank. The players will now call you 'stronger' like!"

Two new concepts were introduced in the 1924 edition: *Go to Jail* could be bought for \$100 and sold for \$200, showing the way money in, land speculation.

The other novelty was *Monopoly*, which at this point applied only to railroads. If you owned all of them, you could charge twice as much. Magee thought this would teach the public that railroads and land speculation were linked. However, since the goal was still to wind up with the most money, a more obvious lesson might have been: Monopolies and land speculation were great.

As the capitalist frenzy of the '20s continued unabated, Magee undoubtedly thought: My plan isn't working. She gave it one more try. In 1935 she introduced a

newsgame called the Landlord's Game plus *Prosperity* (played on the same board but with modified rules). There, rail and monopoly pricing were now eliminated; land rent was paid to the public treasury; and enough treasury cash accumulated, private utilities were confiscated and placed in public ownership. Most importantly, players could vote to switch from Landlord to *Prosperity* rules in midgame. Now those cheating under the capitalist yoke (i.e., losing) could win up go socialist and take over.

You can guess how well that worked. In our cynical trade, my assistant, Francis, quickly figured out how to game the system and make money off railroad monopolies. His fellow staffer Urs discovered using the railroads to take you to real estate offices and treat them as "this parking" was a safe way to get around the board. Meisley, though, the players were frustrated and bored. After 30 minutes, Francis exclaimed in his charming English accent, "Dear God, this bloody game sucks!"

People evidently felt the same in 1931 — Magee's latest, brown-scented new version. A few years later, in the last capitalist tradition, Charles Darwent copied off Magee's ideas, sold *Monopoly* to Parlor Brothers, and became a multimillionaire. Meanwhile, the Statue of the earth turned out to be playing *Prosperity* as some noble thought, but rather *Trustbusters*. World Domination (which endured quite a while. All of which invites the conclusion: Now, some people inspired by some utopian ideology, play the board game first. ☺)

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Aggravated Assault

Just read a study about why it's almost impossible for anyone who isn't the victim of torture to determine what torture is. The authors point out that torture is defined by the severity of the physical or mental pain it inflicts. But the people who make that judgment are rarely the ones who are tortured.

The result? They underestimate the suffering and don't call torture to raise.

Psychological research shows that we can't appreciate any affective state—desire, fatigue, pain—or if we're not experiencing it. For instance, Donald Rumsfeld's notes on a Pentagon memo regarding "stress positions" during the Bush administration's discussion of the legality of "enhanced interrogation techniques": "I stood for 9-10 hours a day. Why is standing limited to four hours?"

This phenomenon is called the "empathy gap" and it has been an stark display in recent days. It is obvious that many people, men especially, do not get it that rape is a species of torture—terrifying, painful and humiliating.

They can't even understand this when the victim is 13 years old and her victimizer number 14 or more.

In talking about the appalling response to the gang rape of a middle-school girl in Cleveland, Texas—most notably the New York Times story by James C. McKinley Jr. In that piece, the reporter blamed the victim and her mother, noting that "residents...and [the child] dressed older than her age, wearing makeup and fashions more appropriate to a woman in her 20s," and quoting one neighbor who wondered, "Where was her mother?"

McKinley also quoted commentary members worrying about the trauma the perpetrators might endure: "Those boys have to live with this the rest of their lives," said one. The writer couldn't score up a single informant to speak sympathetically about the victim.

When outrage erupted—initially across the feminist blogosphere—the Times was unapologetic: "Those are views we found in our reporting," a spokeswoman explained. "They are not our reporter's reactions, but the reactions of disaffected bytownpeople over the news of a mass assault on a defenseless 13-year-old." As if the "waspiness of record" doesn't select its quotes or tell reporters to do some mass digging.



MAYBE IT'S TIME TO STOP WAITING FOR POPULAR EMPATHY ABOUT RAPE.

The Cleveland criminal justice community was equally clueless, even malicious. The police chief could not fathom why the girl waited three months to come forward. The attorney for several of the accused could think of no better defense strategy than the old "she asked for it." On NBC TV—the attorney's eyes straying from the interviewers, his lips suppressing what looked like a smile—he called the victim "a willing participant."

These men are already proving what the girl must have sensed: that disclosing rape leads first to humiliation of the victim. As for punishment of the perpetrators, we'll see how this one turns out, but rape convictions are rare.

This empathy gap is so wide you can barely see across it.

Not everyone who got it wrong is male. The *Houston Chronicle's* Cindy Harnwell, to her credit, interviewed the girl's mother, who cried, saying her daughter still flinched startled bears. Harnwell managed to find sympathy for the victim that the Times couldn't muster. On the other hand, Harnwell combed the child's Facebook page for signs of mental disturbance, as if that explained anything. And, interviewed on CNN, she felt it important to mention the school basketball team's ducking performance, now that a few players have been benched due to gang-rape allegations.

Meanwhile, the ethics of the coverage have been overwhelmingly female—and feminist.

The authors of the study on torture

conclude that the only way to deal with the empathy gap is to ignore it; define torture broadly, beyond what may feel appropriate. We can't trust our emotions on this, a researcher told me. We have to use our intellects.

Maybe it's time to stop waiting for popular empathy about rape. If men—if anyone—can feel it in their marrow, great. If not, let them use their heads. These are the facts: Nothing justifies rape. Rape victims are never at fault.

The feminist activist Shelby Koss started an online petition to the Times demanding an apology. After nearly 40,000 signatures—which also went to the Times's website—the paper's public editor, Arthur Brisbane, conceded in his online column that "the outrage is undeniable," and that the story "lacked balance."

Finally, some crimes deserve correction. Texas lists 61,000 people on its sex offender registries and adds about 100 a week. An annual number (Texas sources believe it is a large number) of these are young adults and teenagers who have had consensual sex with other teens. The same is true throughout the nation.

Yes, when a child—did I mention she is a poor, Hispanic child—is gang raped, neighbors, lawyers and reporters can't shake the nagging feeling that she, or maybe her mother, caused it to happen.

Texas is also one of only four states that require parental consent—not just notification—for abortion. It allows no exception for abuse, assault, incest or neglect. The rape victim who gets pregnant is held responsible for the consequences. In practice, that's not so far from holding her responsible for the assault. Talk about living with something for the rest of your life.

It appears that many Americans, or Texans, anyway, are more apt by adolescent reckoning than they are by sexual violence.

One more tragedy: This story went national on March 8, the hundredth anniversary of International Women's Day from the White House, a beaming Michelle Obama proclaimed, "We've come a long way, ladies!"

Not long enough. ☐

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Bobby and Billi Gosh have spent their lives on the edge of the spotlight. When Frank Sinatra first lauded to the tune of "My Way" it was Bobby's voice he heard singing it. The song that blazed out of that animated club in 1953 Schwartz in Manhattan was written by Bobby Gosh. Billi's mother has tracks on her 1981 album *Wagner!* that recorded them in the basement studio of the Goshes' current Vermont home.

And then there's Billi, a political dynamo in the Vermont Democratic Party. She was a "superdelegate" to the 2006 Democratic National Convention, led the Vermont Women's Caucus, spearheaded the Vermont Women's Fund, and helped women candidates get elected in Vermont and beyond. But she has never run for office herself.

You wouldn't expect to find a couple so connected living at the end of an unpaved road, but the Goshes have resided in Brookfield among an ever-expanding art collection for the past 16 years. The place is so rarely to find, the two have become experts at giving directions. It's well worth the trek.

If they're weary of conducting the room-by-room tour — which they've led countless times — it doesn't show on a recent visit. Billi's wearing kitten heels, black tights and a pink button-down shirt. Gold jewelry earnings brash against her long platinum blonde hair. She's 74, but she one would suspect it.

Bobby, 75, is wearing a dark blue turtleneck and jeans. He's got a white goatee but is completely bald and has been that way since his early twenties. When his hairline began receding he shaved his head. "There goes Mr. Clean," he remembers people telling out after him.

The unbridled tour takes most of a day, but the Goshes break it up with a long lunch. They're practiced conversationalists. For about a decade, until 1995, the couple owned a restaurant in downtown Randolph called Vermont's New York Corner, and in New Randolph's Old Keweenaw remembers the place well. "It was kind of Bobby and Billi incarnate in a restaurant very funky, larger than life," he says. "Not many people are that much larger than life — in a good way. Their generosity is large. Their hospitality is large."

When they bought the house in 1971, Bobby was doing commercial work in New York City. Their son, Erik, was 1, and Billi was pregnant with their daughter, Kirsten. It served as a wake-up call for the first four years they owned it, a simple ranch with gray brickwork. Every time she saw the place, Billi recalls thinking, "It may not have been perfect, but at least what they were after a view. The windows look out on uninterrupted fields and mountains in nearly every direction."

The Goshes moved to Vermont for good in 1975 and since then have transformed the place into a sprawling



Gosh and Billi Gosh

OH, GOSH!

From hit songs to presidential politics, a Vermont power couple share it all

BY NEDAN JAMES

wonderland of edgy artworks and suspended architectural details. The formal living room — where their friend Carol Bull performed the songs she wrote for *Just Little Whitehouse* in Truax before the musical debuted on Broadway — is now a place of antique shelving from a pharmacy and doors from the old mansion of Col. Robert Kimball, the Randolph financier who donated that town's library. Walk into the

bedrooms of the Goshes' bedroom and you're transported to a Randolph barber shop circa 1908, with all the vases, cabinets and mirrors just as they appear in the local newspaper clipping of the shop that hangs behind the bed's headboard wall.

Bobby and Billi seem to show everything, from their enthusiasms for art and salvaged home décor to the pride they take in their mutual accomplishments. Over

lunch, when Bobby starts regaling the people he wrote for Post-Honorary's vocal, Billi chimes in with all the words: "Come to the Honorary's Hildout." Other television jingles at the time had even-sounding vocals. "I was the first guy to sing like Joe Cocker [he was not]," Bobby says. "The radio-able failed on from that Honorary's back for about a decade."

In the '70s, Bobby seems to have spent more than five days at a stretch away from Billi. Remarkably, more than 50 years into their marriage, they've made good on that promise: "We support each other," Bobby says. "If he's doing politics, I'm out there with him. If I'm doing music, she's with me."

It's clear they're devoted Vermonters. Rick McCormack (a-Witcher), who has performed in several of Bobby's projects — once as a singing head of broccoli — remembers the day years ago when he noticed just how low his friends were. They were all drinking wine and eating shrimp cocktail at a home event in Quebec. "I look over at Billi, and really have I seen someone so really pleased?" says McCormack. "[She had] that look of utmost amusement, like, How did my life turn out like this?"

She turned to her husband, who had his feet propped up on the chair in front of him, and said, "Bobby, isn't this lovely?" And he responded, "It's just fucking lovely. I could die!" McCormack recalls laughing. "I had this flash of anger at him — How could you man on her parade like that?" But when McCormack looked over at Billi, he saw she was grinning at Bobby "with such delight, like she's thinking, What a funny guy."

Bobby grew up in Reading, Pa. His German father had immigrated there in the 1910s, just as father was gaining momentum. The water Gosh lived a job requiring the better men from a job: a stock exchange factory in Reading. "He could repair anything," Bobby recalls — and married a Pennsylvania Dutch woman. They had Bobby in 1936 and his brother five years later.

Meanwhile, Billi, born Betty Ann Williams, grew up in the commuter town of Upper Montclair, N.J. Her dad worked in public relations for the Society of the Plastics Industry in New York City. Her mother, who trained as Vienna as an opera singer, also worked in the city, as a file clerk, and moonlighted as a singer. They divorced when Billi was 5.

Billi took her new name — the kids at camp used to call her Bobb, her middle name — when she started at Albright College in Reading. That's where she met her future husband. She and Bobby were in the same class but moved in different circles. He was a day student, she lived in a dorm. He majored in business administration, she in French and English. Billi was "penned" to an older guy who had left her

medical school; Bobby, who wore a ring on his finger, was engaged to a girl from town.

"I thought he was married!" says Billa. She also thought he was "sort of a jerk." He carried a briefcase around campus and avoided the college scene, focusing instead on his music. Billa, Bobby recalls, was "a pretty big deal on campus."

The two met one night in 1957. Billa's girlfriend had convinced her to go to a Reading bar to see an act called the Sunghard Trio. Her friend had a thing for the saxophone player, and soon Billa found herself smitten, too — with the pianist, Bobby Gosh. "He was a great musician, playing all these romantic songs," she says. They talked and flirted after his set until curfew called around "10 those days, you had to be in the dorms by 11," Billa recalls.



IT WAS VERY HEAVY AND FLATTERING
TO HAVE SINATRA CARE ABOUT
LISTENING TO ME PERFORM ...
I'LL NEVER FORGET IT.

Bobby Gosh

Bobby wasn't going to let this girl just slip away. He had it on thick: Billa she ever smack out of the dorm? Would she like to accompany him to the after-party with all the other musicians? There'd be more music, and great food, he assured her. Billa could say yes.

She couldn't. Billa left with her girlfriend, but not before arranging a secret supper session with Bobby. He should come to the dorms his own and visit outside. If the Ventres boys were closed, it meant she'd failed to get out and he'd have to leave. If they were open, she'd successfully escaped out the window and was hiding in the bushes below.

Sure enough, Bobby found the bushes open and Billa in the bushes. She'd snatched her uniform for the next day's work shift into her pocketbook. "We stayed up all night," Billa recalls.

That week Bobby broke up with his fiancée. The next, he introduced Billa to his parents. By 1958, they were married — and inseparable. After a couple years in Pennsylvania, where Billa taught elementary school, they moved to New York City so Bobby could announce himself to the Big Apple music scene.

By the time Bobby was 18, he was already writing musical stunts, spending his free time watching jazz greats perform at Redland and playing the piano for popular singer Kitty Kallen. He only went to college, he says, because he had a schol-

ship. It was his backup, in case he couldn't cut it in the music business.

Right after graduation, he interviewed for a job with DIMP. "You had to have a suit and a tie," he says with disdain. "You had to have a white shirt, you couldn't even have a blue shirt." The first question out of the interviewer's mouth, Bobby recalls, was, "Why do you want to work at DIMP?" Bobby stood at her bludily.

"I went to Juillard to study orchestration instead," he says. "Never looked back."

On their first night in New York City, in 1962, the Goshes were unloading a moving van. Someone walked by, saw the musical equipment and offered Bobby a gig at a club that night. "It was like a Woody Allen movie," Bobby says.

Before long he was writing songs with Sammy Cane, the lyricist who wrote "Let It Snow," "Time After Time" and "Second Time Around." When they wrote "The Need of You" together, Bobby says, it was the first time he felt like a real songwriter.

Cool and Collected

The Gosh gallery is a tour de force

BY PAMELA POLSTON

I must be nice to live in a museum. That thought occurs to a visitor during a stroll through Bobby and Billa Gosh's art-filled home — Bobby doing most of the talking. Billa filling in bits or that don't make sense, standing to pointed places of view. Both are gracious hosts who seem to delight in talking about the paintings, sculptures, antique additions, rare books and other items they've amassed, and the artists who created them. Bobby particularly relishes the unexpected discovery, such as finding three rather good paintings for a dollar at a second-hand shop or coming across an unknown or underappreciated artist whose work has subsequently escalated in value. If serendipity and getting a good deal are part of the fun of collecting, having a colorful story to tell later seems to be part of the payoff.

Bobby had occasion to tell those stories to collectors affiliated with the Smithsonian American Art Museum last fall, when 25 members of its exclusive American Art Forum came for the tour. The Goshes' house was one of past three venues the group visited in Vermont, after the Shelburne Museum. It was a volunteer to the Goshes that their art collections held up to a discerning audience.

One thing Bobby makes perfectly clear when he talks about art, though, is that he doesn't buy it for the one time it. The impulse to bring it home is more visceral than that. "I'll see a work of art and it really moves me, if I can afford it, I'm the kind of guy who wants to own it," he says.

This passion has driven Bobby to acquire 1300-plus items over the past 48 years — with his wife's approval. "We have compatible tastes," he says.

"We temper each other," Billa adds. And though she acknowledges her husband as the "major collector," she agrees with the institution. "I love art and cannot imagine life without it."



"Looking Mount," by Tom Courtenay

To Bobby, the best way to support artists is to buy their work and promote them. Billa's advocacy has another outlet: In 2004, she founded the Vermont Committee of the National Museum of Women in the Arts, a group that joins Vermont artists for a biennial exhibit at that Washington, D.C., institution. For both Goshes, art is a necessity. As Bobby puts it, "I wake up in the morning and feel good to just look at it... Art is the soul of our house. If you took the art away, I'd feel like I was living in a cage."

The Goshes' collection, currently begins outdoors, with the large-scale, steel-and-stone sculptures by Vermont artist John Moxley staid around their yard and along the drive. But in the winter, the two customers sit in as soon as one of the Goshes opens the door, even the musicians in hand with art. Just a few steps away hangs what Bobby calls "probably the most valuable piece in the house": a 1991 signed and numbered M.C. Escher lithograph, titled "The House of Stern." He bought it, he says, after the couple sold their Randolph residence in Vermont in 1982.

There's not a lot of wall space left uncovered in this 20-room house, which began as a modest late-'60s ranch house

COOL AND COLLECTED IN FIVE

Oh, Gosh!

It was through Gosh that Bobby met Paul Anka, who was looking for a soccer player, in the late '80s. Ultimately, the singer hired Bobby as the conductor of his 32-piece orchestra, but when they weren't out on the road performing, they'd write songs together, too. Their relationship began to deteriorate, however, after a few songs Bobby says he and Anka wrote together made it to the charts without proper credit for Bobby.

All he was with Anka in Las Vegas when the singer wrote his biggest hit, the adaptation of a French song called "Comme d'habitude." Gosh didn't write any part of Anka's "My Way," but he was the first to sing and record the tune.

Bobby frequented Jimmy Weston's supper club in New York, where Bobby played with a trio. One night in 1971, Weston came in with a huge party, including Tony Bennett, to hear Bobby play. He remembers Bobby backing everybody at the start of Bobby's set so they'd give their complete attention to the music.

"It was very lively and fun, and I have to say I was about halfway in my performance, and I took it as some sort of stamp of approval of my talent," says Bobby. "I'll never forget it."

It was also at Jimmy Weston's where he got his start doing jingles. A guy came up to him one night and said, "Can you do commercials?" Bobby recalls.

Bobby agreed to try his hand at it one day. He never discussed money with the guy, but figured he could make a few hundred bucks. He had about 14 hours to come up with something, so he worked it right on a track with four male guests and some paid vocals. The jingle became a hit and paid him a hefty sum—about \$2000 for 24 hours of work.

"I came home and said, 'I'm recording right-hand again,'" Bobby says. And he never did. As if he missed performing, he shakes his head and laughs. "You ever want to know what it's like, later to 'Piano Man'?" The microphone really does smell like a beer, he says. Bill agrees, remembering after his nose.

Bobby wasn't always into politics, and she wasn't always a hard-core Democrat. In Pennsylvania, she considered herself a Republican, after a few years in New York City, an Independent. While living in Manhattan, she kept her distance from politics. "I had a friend down the hall who was really interested in campaigns, and I couldn't understand why she did it," Bill says.

By the time she and Bobby moved to Vermont, she was starting to identify as a Democrat, but it wasn't until 1979 that she became active in politics—because Michael Parenti's (reading was being dismissed) "To this day, it's the superior



Billi Gosh

I LEARNED THAT, IN VERMONT, A COUPLE OF PHONE CALLS MAKES A DIFFERENCE. WITHIN A YEAR, I WAS GOING STRONG.

BILLI GOSH

principle of health care to all women," says Billi of the organization. "For that to be threatened... I had to do something about that."

So, first year she learned how to lobby and take action at a day-long conference at Vermont Technical College. "I learned that, at Vermont, a couple of phone calls makes a difference," she says. "Within a year, I was going strong," pursuing issues such as domestic violence, workplace inequality and poverty.

In 1982, Billi wanted to get Michele Kaine elected as Vermont's first female governor—and she had Bobby's help. He organized an unlikely campaign fund-raiser: a musical tour, including Green Day and Paula Abdul's new-wave band the Decadents and McGowan's early rock-and-roll group, the Paradise Jokers.

"I addressed Michele Kaine as 'Dollface' in the voice of a rock-and-roll

host," admits McGowan, who was not yet a legislator. If the governor-to-be was attending it, she didn't know, he says.

"It turned out to be a lot of fun," recalls Kaine. "The music was great, the parties were great, but the returns were not. I remember going and walking into this nearly empty hall."

She lost that year—to incumbent Richard Snodgrass—but won the next election, not appointed Billi to chair the Vermont Commission on Women. "She's got a lot of energy," says Kaine, who considers the Goshes friends. "She cares passionately about the issues. She's a natural leader."

It was around that time Billi began lobbying to run for office herself. Not surprisingly, many people around her also started nudging her in that direction. But when Gov. Kaine called and asked her to run for the state legislature, Billi declined. She knew Bobby didn't want her to. "I've seen it run some marathons," he says.

"It was disappointing," says Billi. "But his point was well taken. It's hard enough running for office. If you don't have your family backing you, it makes it that much harder."

Instead, she continued herself to getting other women elected. Turn out, it turned her. When Deb Marlowitz first ran

for secretary of state 12 years ago, she came to visit Billi to talk about her chances.

"I like being behind the scenes," says Billi, who fundraises and networks for candidates.

More recently, she was helpful in the 2008 Democratic primary, as a passionate supporter of Hillary Clinton. "I crinkled with her to the end, as I said her I would," Billi recalls. Clinton is still asked to be her current role as secretary of state, Billi says, but she still feels Clinton could have brought something valuable to the republic's "Obama." His great generosity of spirit, she's no doubt about that," she says. "But I think she would play hardball, which he hasn't."

And all this, Billi raised two children and worked for 16 years as director of development for the Vermont Institute of Natural Science in Quechee. She led the Vermont Women's Fund, which raised about \$2 million in its first three years for programs that help women and girls. And then Billi turned to the arts, starting the Vermont Committee of the National Museum of Women in the Arts.

"She came down on a whole lot of amount of hands," Bobby says. "And she cooks dinner and I do the dishes."

Does a power couple like this ever "retire"? In many ways, Bobby says, he feels his career is behind him. After he left Paul Anka, he released three albums of his own, and has sung "A Little Less Love," recorded by the band Dr. Hook in 1976, made no. 11 on the UK and no. 2 on the US charts.

"It's fun, it doesn't end a big market for 70-year-old singers," he says. "But I have a lifetime of experience, and I know I'm a songwriter because I've proved it."

Still, he wants to stay in the game. At the moment, that means writing directly as jingles such as his latest, "How to Be Johnny Cash," which he's hoping will make it big on YouTube. He has a lot of fun with it, and it's a way of keeping alive in the business," he says.

As for Billi, she's facing some of the same hurdles she thought she'd won years ago, including the threat to Planned Parenthood's funding. "I think it's one on women," she says, but she hasn't lost hope. "It would be nice if we could concentrate on other issues, like domestic violence or pay equality, but we keep getting diverted," she says. "We keep fighting the same battle over and over again. Run in it for the long haul."

Her most recent political win, though, was a strictly local project: at town meeting, Brookfield residents voted to approve \$200,000 to outfit the town hall with competing bidets, so the place can be used for community events and meetings. "It was such a thrill!" Billi says, but she also stands by her side, Bobby glows right along with her. ☐



Cool and Collected

with a spectacular view of Killarney. The landscape, of course, is still there, and development has, but the living quarters have expanded substantially over the years, one addition at a time. The warrens of rooms is rather like an unfolding treasure chest. Each displays more art — a boisterous mural depicting Queen Victoria, wood sculptures by the late Vermont artist Jesse Ferrell, early family portraits by Stephen Johnson, spectacular paintings by Philip Huggins, and portraits in “the 1940 room” — and evokes corresponding commentary from Bobby. A small study is proudly devoted to one of the couple’s most important collections: oils and watercolors by the late Vermont painter Ronald Skyles (1910-92). In fact, only a fraction of their more than 200 pieces by Skyles are in view; many remain unfixed and in storage.

Some of these paintings were loaned to the Fleming Museum of Art last summer for an exhibit that Bobby helped initiate. “A Centennial Celebration: The Art of Francis Coulbert and Ronald Skyles” presented the two Vermonters — born just a year apart and lifelong friends — whose artistic styles overlapped in the late ‘30s and early ‘40s with their social realist paintings created for the Works Progress Administration. Coulbert, founder of the University of Vermont’s art department and the coeditor of its gallery, gained greater recognition over the course of his career, and his style continued to evolve, says Fleming curator Anne Macgregor DeGalen. Skyles, on the other hand, might have been relegated to Depression art history if not for Bobby Gosh.

Skyles was restoring a painting while restoring his past: first sold here in the early 1940s when Bobby happened by it as art-lover at first sight. The painting belonged to the T.W. Wood Gallery, as Skyles’s son Tom tells it now, and was

not for sale. So Bobby bought some other pieces instead. And kept buying them. “Ron was so disinterested when I met him, he basically wasn’t painting anymore,” says Bobby. “I got him some work, and it spurred him to paint again.” That work included a show at the Wood, where, ironically, Skyles had been a center for 10 years.

ART IS THE SOUL OF OUR HOUSE. IF YOU TOOK THE ART AWAY, I’D FEEL LIKE I WAS LIVING IN A CAVE.

BOBBY GOSH

Tom Skyles, a writer and former editor of *Town and Country*, verifies that story. “Bobby basically insisted I have to leave,” he says. “In my opinion, he put that back on the map, and gave him some of the recognition he deserved.”

Even after Ronald Skyles’s death, Bobby continued to champion the painter’s efforts that ultimately resulted in the Fleming’s Skyles-Coulbert exhibit. “When Bobby goes for an artist, he’s really all in,” notes DeGalen, adding that the show resulted in a “rediscovery” of Skyles. “He was sort of the underdog in that exhibit, but he came through really strongly,” she says. “People have been asking about some of his works.”

Now, Bobby Gosh’s professional energies are focused on the Rhode Island-based installation artist Tom DeSmog. In fact, the Goshes added a room in their house solely to accommodate half a dozen large-scale DeSmog works — “Plastic Paradise” is 30 feet wide by 12 feet high and had to be installed in eight sections.

Bobby likes to tell how he discovered the artist, once. At a juried exhibit

in a church in Newport RI, 11 years ago. While DeSmog is not the first artist to put together three-dimensional assemblages of junk, he is one of very few who can make them look — from a distance — like paintings. In fact,

the artist’s medium is “all the crap he buy and then throw away,” as Bobby puts it. Spend your eyes or just stand 10 or 12 feet back, and you can see the exacting portraits, landscapes and other images yet close up all you see is the painted detritus — including children’s toys, pharmaceutical vials and used syringes. A DeSmog piece is on exhibit at Skyles’s Hiram Day Art Center a couple of years ago looked like an autumn day in the woods, blurring orange and red. “How can do this because he’s an incredible painter,” Bobby says. “He has a piece that looks like a Caravaggio.”

Bobby reveals that the Smithsonian American Art Museum expressed interest in DeSmog, and he wasn’t surprised. “I think Tom is going to be in major museums all over,” he predicts. “One of the Smithsonian people called him the [eldest] Bruckner of the 21st century.” In some ways Tom has replaced



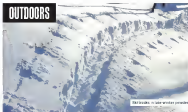
Ron Skyles for now,” Bobby continues. “They’re both social realists in their own way. Tom is taking stuff that would go in a dump and making art.”

Another thing these two — and, for that matter, all the other artists in the Gosh collection — have in common: “It’s not safe art,” says Bobby. “No, we don’t have much of that.” ☐



See more photos of 12th Street’s home online at vermontmag.com.

OUTDOORS



Ski tracks in late winter powder

Two Wheels, Two Planks

Pedal-powered skiing is a springtime pleasure

STORY AND PHOTOS BY BRIAN HEHR AND EMILY JOHNSON

It's true that our trips to the ski hill or trailhead don't involve a few weekends, a road with friends or family, or a longer drive to a not-so-local spot. These busy schedules, combined with each reality as snowy roads, frigid weather and limited daylight, make it challenging to use our bicycles to go skiing. However, come March, when Old Man Winter begins to relax his grip, a bike-supported skiing adventure is hard to resist. It's a simple, beautiful concept. We enjoy our first good bike ride of the season, we spend the day skiing, and we leave the car at home.

Our inaugural trip each season has become a welcome rite of passage to spring. It starts with little more than a lot of weather... and a night's breakfast. Our fearless homemade waffles with loads of berries from our freezer stash, plenty of bacon and fresh maple syrup from across the road. With bellies full, we pop our bikes, load our gear — stopping skis, boots and poles to a one-wheeled bike trailer manufactured by BOB — check on the weather and pedal away.

When there is still snow this time of year at low elevations, we can find various options for Nordic and backcountry skiing just a short bike ride from our home. Even a neighborhood farm lane us on occasion — a great option when

we've only got a couple of hours to spare. It's hard to beat rolling down the hill on our bikes, dropping off our empty milk bottles at the cow barn and sipping a few sips with our backcountry gear in the scenic and idyllic pastures.

If we've got a full day free, we head for the big mountains. Both Mad River Glen and Sugarbush ski areas are just over an hour's bike ride from home. Several Nordic ski centers and backcountry trailheads are also reachable in that time frame. Mid-summer, when we're on cycling shape, this ride is like a walk in the park. In March — and when we're towing 30 pounds — it requires a bit more effort. Still, so long as we pace ourselves, we can enjoy a day of skiing with friends and still have both time and energy for the trip home.

Allowing for a couple of hours of daylight post-skiing, we have time to savor the afternoon sun and a leisurely ride. We might stop for a bite to eat at the Mad Tree in Whitefield, or keep it rolling to catch the sunset from home — where the comforts of a warm fire, a hot bath and a tasty bowl of soup await. ☺

B Brian Hehr and Emily Johnson live in Montpelier and can be contacted through bhehrandjohnson.com



Pedaling toward the Mad River ski area



Skiing with BOB, getting off on wheels

Emily Johnson and Justin
Sawyer heading into the hills.



Emily Johnson enjoys a downhill run
along the Green Mountain State.



Emily Johnson on the bike trail.



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The first thing you need to know about Tata Harper is that she glows. Not like a space alien or a person who has stood too long in front of a microwave oven. No, Harper's radiance is something entirely different. Fashion magazines might say it's her inner beauty shining through, but that would be wrong.

Harper can thank genetics for her alien figure and runway-model cheekbones, but her radiance is the product of her symphony, all natural skin-care line, which is made in small batches on her farm in Addison County. A little dollop of her eco-luxe rebalancing moisturizer here, a little spritz of hydrating

in the skin-care market and set about filling it.

So far, Tata Harper Skincare has been wildly successful. Since late 2009, when Harper launched it in earnest, every fashion and beauty blogger worth her DiorBotox muscles has raved about the synthetica-free line. Vogue loves her products, as do the tastemakers at *Vanity Fair* and the *New York Times* style blogs. At New York's recent Fashion Week, Harper's lotion and perfume showed up as models pounded the runways of designers Rodin and Porter Grey.

Despite Harper's growing influence in chic fashion circles, in Vermont she's a relative unknown. That's not surpris-



Tata Harper smiles from her dogged beauty.

Getting the Glow

Vermont's only luxe cosmetics company, Tata Harper Skincare, helps women look good naturally

BY LAUREN ORER

facial essence there and squeeze one or two of rejuvenating serum for good measure, and Harper's skin looks like it has just been treated to an hour-long facial. Yes, you should be jealous.

The second thing you need to know about this 35-year-old mother of two is that, though she's into beauty, she is anything but vapid. Her shrewdness and intellect are evident when she holds forth on supply chains and material sourcing as readily as she does on pore reduction and wrinkle prevention. An industrial engineer by training and a natural-born businesswoman, Harper identified a gap

ing, considering that in her rural environs a beauty regimen might mean a north-with-Mia's-Tail and a clip of Rag Balm Hair in the Green Mountains, our most needs tend to happen occasionally in the spring, after the snow has melted.

But as Harper's business grows—currently, it's doing about \$300,000 a month, she says—it's hard not to take notice, especially when Vermont itself is part of the company's marketing scheme.

Harper won't be a native Vermonter, though she's a comfortable trudging through paddock muck as any

woodcock. She and her husband, Henry, a real estate developer and gentleman farmer, bought their 1200-acre property called Juban Kingdom six years ago because they "wanted to be in a place where farming was happening," she says. There, Henry runs Juban Kingdom Artisanal Foods, which sells grass-fed, hormone-free Scottish Highland beef raised on the farm, as well as lamb.

Harper was born in Barrington, Columbia, a city of 2 million on the northern coast of the country. High-shelf Shakers, "Modern Family"

bombshell Sofia Vergara and scathing reality TV fashion editor Nina Garcia are all aunts/daughters of Harper's birth city.

The parents divorced when she was a child, forcing her mother to seek work—unusually far—middle-class Columbia. Women of her ilk. To make ends meet, Harper's mother founded two businesses and recruited her two daughters to take care of things such as billing and event planning.

Harper didn't resent being put to work, she embraced it. "I have worked all my life," she says. "I love working

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It gives me a really good satisfaction to get things done and see them to fruition." She credits her mother with her industriousness.

Not only was she helping run her mother's business as a teenager, but Harper was also working for herself. After spending the summer in Paris studying fashion design, she returned to Colombia to start her own clothing line, which she ran until she graduated from high school.

After high school, Harper moved to Quebec City for six months to learn French and then on to Paris to study engineering. She finished her degree in Monterrey, Mexico, where she had moved with a boyfriend.

On a trip home to Colombia, Harper met the man who would become her husband, a real estate developer from New York City. Both were in town for a graduation and reintroduced each other on a trip to the bathroom.

They married in 2004 and moved to Miami, where Harry Harper had real estate interests. There, Tina considered starting a cosmetics business — she'd always been a "heavy skinned" and thought she could combine her technical training with her interest in the fashion industry.

Harper's introduction to natural beauty products came at a young age, when her grandmother would mix up tonics and tinctures in her kitchen. All the ingredients her abuela used came from the earth. Harper delighted in sharing those products with her friends, when she called her "gimme pigs."

But it wasn't until her stepfather was diagnosed with cancer that Harper began to think seriously about natural skin-care products. At the Mayo Clinic, where he was treated, Harper learned about all the chemicals — some carcinogenic, she says — that are allowed in cosmetics. Even her favorite La Prairie

antioxidants and toners weren't free of toxins.

The discovery both disturbed and inspired her. "I came back with this conviction that I didn't want to put cancer juice all over my face," Harper says. "But I couldn't find anything without chemicals."

Knowing that she couldn't be the only woman interested in chemical-free skin-care products, Harper set off in search of an all-natural solution. Years of research and development have gone into her products, which are anything but basic. Harper's offerings contain dozens of active ingredients, many of them exotic, from calendula to borage to macadamiast. Though the price point of her product range is high — a 50 milliliter bottle of reparative moisturizer runs \$100 — there is no shortage of buyers looking to convert to an all-natural beauty regime.

Ron St. John, pharmacist at Waterville Pharmacy, one of only two Vermont shops that carry Harper's products, says a handful of customers swear by Tina Harper Skincare, despite the cost. "We have some real believers who see a difference," she says. "I think people are becoming more aware of the benefits of all-natural products, and they want less chemicals."

At Waterville Day Spa in Middlebury, clients had been requesting organic facials. After researching all-natural offerings, the spa staff chose to use Tina Harper products for its Vermont Anti-Aging Organic Facial. This is because, even over on Sun Day, the skin-care line is "exceptional" and "makes your skin feel amazing." Plus, since the products are made in Vermont with ingredients grown in Addison County, Daly felt they worked well as part of a local, holistic skin-care plan.

HARPER IDENTIFIED A GAP IN THE SKIN-CARE MARKET AND SET ABOUT FILLING IT.

Harper's rapidly growing eight-person operation at John Kingdom works slow to allow in a converted milking parlor. There, they blend, bottle and package the products. This summer, Harper hopes to expand to another town.

In addition to their Waterville shop, which boasts two sizable furnishings and a menagerie of rescued animals, the Harpers maintain an apartment

on the Upper West Side of Manhattan overlooking the American Museum of Natural History. They commute between the two houses by private plane.

Most of Harper's ingredients are sourced outside Vermont — in Israel, the Czech Republic and the Amazon region of Brazil, among other exotic locales — but she also grows some of the botanicals on her farm. "By choosing to grow our own stuff, we have more quality control," Harper says. It also adds to the cachet of the brand and of Harper herself. Not only does she look great, she's not afraid to get her hands dirty to achieve that beauty.

Harper's enthusiasm for her creations verges on evangelism. She preaches the gospel of all-natural skin care every chance she gets. "It's a total upgrade from using synthetics, the way it feels, the implications for your health," she says of her line. "The whole formula with natural is inconceivable."

Any skepticism fades when you see Harper's radiant skin. She is a walking endorsement of Tina Harper Skincare. "I made this product for myself," she says. "And my skin keeps getting better."

②

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Through a Glass Darkly

A sipping survey reveals that not all stouts are created equal

BY CORIN HIRSCH

Like a kindly old friend, stout begins appearing on tap every fall to warm our bones and reaches a crescendo of consumption by St. Patrick's Day. With its name originally coined in the late 1790s to describe the strongest porters, stout still reigns as the inebriate's brew and one with which brewers love to experiment.

Drinkers will most likely encounter notes of coffee, chocolate, toffee, caramel, apple or toast, or hints of unusual flavors ranging from carrots to dirt.

The eve of spring seemed an ideal time to sample some locally poured stout. Because St. Patrick's Day is all about social bonding,

STOUT CAN BE BREWED WITH OATS, ESPRESSO BEANS, MILK, EVEN OYSTERS; ALL ARE ABLE COMPLEMENTS TO ITS ROASTED MALTS.

For many everyday drinkers, the style is synonymous with Guinness, the black gold of Ireland, which fills thousands of pint glasses on March 17. Yet stouts range widely from the creamy, dry Irish style to a heavier imperial stout can be brewed with oats, espresso beans, milk, even oysters; all are able complements to its roasted malts. Whatever the style,

— not brooding at home — there are no bottled stouts here, even though Vermont's brewers produce many fine varieties.

In the spirit of conviviality, friends and coworkers cheerily sampled some of these samplings. The field is pretty strong.

THE OLD-TIMER

Guinness Draught (poured at McKee's Pub & Grill in Winooski)

The original Guinness brewery at St. James's Gate in Dublin may be the World's factory of beer. From its ropes and gates roll forth millions of jugs of the world's most qualified stout, Guinness Draught.

Central to drinking Guinness is the "wait" that begins when the barkeep fills a mug most of the way, then lets the staff settle before topping it off. The nitrogen that was added to the beer during brewing is released during the pour, lending Guinness its signature silky creaminess.



A nonconformist fills the glass as you watch a three-quarter-inch head form.

The pair of St. Pat's Day colleagues who sampled the Guinness here after a long day at work found the wait un-comfortably stopgapful. One noted he felt "anxious," though he admired the

"cool restraint" that appeared in his glass chased. Sipping his pint, another drinker said "It tastes like I deserve it."

Just since Guinness began crossing oceans to faraway taps, its admirers have pointed over the finer differences between ports consumed in Ireland and those drunk elsewhere. On the Emerald Isle, the beer can taste almost like a malted milkshake, with many hints of bitterness. In this country, the better and sweeter notes are more apparent. All of the Guinness draft in the U.S. comes from St. James's Gate — at least according to its distributor — so perhaps the beer simply doesn't travel well. (Guinness Extra Stout is brewed and bottled in Canada.)

To see, the pint tasted of chicory, dirt and cream — familiar but muted. One coworker murmured at top this way: "If I'm going to drink stout, I usually go for microbrews over the mass-produced stuff."

THE CAFFEINATOR

Hot Farmstead Brewery, Earl Coffee Stout (poured at the Farmhouse Tap & Grill in Burlington)

Brewing stout with coffee beans is not exactly novel, but using Guatemala espresso beans and oats refines the stout with a bitness, sweet, toffee-like flavor. The latte-colored head was minimal and dissipated quickly, leaving a faintly etheric lacing. It looked a little dirty, but this beer had presence — connotes notes of caramel, cocoa and, of course, coffee, with a finger-snapping finish. This is a thinking woman's stout, as are many of the beers

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SIDEdishes

BY EDDIE HIRSCH & ALICE LEVITT

Rhapsody Moves

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VIRGINIA HUNTER

For 14 years, Montpelierites have relied on **WILHELM** **CARL** for its veggie buffet and dips a week. On March 27, the menu will end. On that day, says owner **WILHELM**, she and her family will "invite our customers to have a lunch on us" as a final thank you for the community's support. Then Rhapsody will close.

But Wilhelms isn't leaving the food-business Her family — and aging husband, **WILHELM**, two of their children and some grandchildren — has moved to Cabot, where, she says, they have built a sustainable community around their new processing venture.

Since Rhapsody opened, the Wilhelms clan has manufactured tempeh, umami (fermented rice oil) and eggs in life at the restaurant's kitchen. Over the years, demand has grown ("The egg rolls are selling like hotcakes," jokes Wilhelms), and a larger facility has become a necessity. The facility will also allow the family's company, **WILHELM** **NATURAL FOODS**, to expand its offerings. Wilhelms says that cheese pizzas and burgers will soon join their other products, which have long been staples at local natural-food markets.

The Cabot property has been home to **WILHELM** **NATURAL FOODS** since 2005. Wilhelms says it has room for seven more buildings that could house farmers supplying the business with soybeans, wheat or rice.

That's right, rice. For two years, the Wilhelms have been experimenting with peppercorns, a rice strain that thrives in cold weather. Though Wilhelms says her paddies so far have been dry,

"the yield has been great. It's just fantastic and easy!" She hopes that in coming years, Rhapsody's umami will be widely local.

Despite the business' expansion, don't expect to see Rhapsody's products at Whole Foods any time soon. "We're focused on the local community," says Wilhelms. She says the products will stay in northern Vermont, New York and New Hampshire.

At its core, says Wilhelms, the Rhapsody brand is about education. "We want to show the community we don't need animal-based food," she says. "You can live on plant-based proteins. We raised our children and now grandkids know that."

Miche Niche

RECIPE BY **DAVID AG. COOK**
ALL LOCAL, VEGAN

In 2009, **WILHELM** **NATURAL FOODS** debuted its first loaf made entirely from Vermont grain, the Green Sprinkle. Now the company has added three more all-local breads to its roster.

All three are made from the same dough, a hearty mix of wheat and rye from **SLABSON** **GRAIN** in Burlington, **WILHELM** **NATURAL FOODS** in Charlotte and **WILHELM** **NATURAL FOODS** in Wardsboro. Because of the breads' different shapes, each one has its own taste, says Red Hen co-owner **DAVID AG. COOK**.

The Vermont Miche is a two-and-a-half-pound French-style round loaf with a dark exterior and earthy flavor. The Crosscut Hill Bread is long and even enough for sandwiches,

Dog Days

CLUBS & CO. TO PARKER
VIRGINIA HUNTER

Two food-service veterans have restarted the Old North End's **WILHELM** **CARL** in a red-blooded American joint serving hot dogs, burgers, wings and craft beers.

Co-owner **WILHELM** **CARL** JR., of **WILHELM** **NATURAL FOODS**, second last dog-eared in Wilhelms, has anchored the menu with his over-sized Vienna Red Hot dogs, trying them with a choice of chili, melted cheddar, tomato sauce, cole slaw and baked beans.

Chelik and his partner, **WILHELM**, reopened the eatery on March 1, keeping the menu and the wooden tables built by the Griffs previous owner, **WILHELM**. They also held on to the couch and television and introduced an enormous, lamp-equipped Vienna Red umbrella to illuminate the interior. "We'd like you to feel as though you're in your living room," says Dick.

Besides dogs, Italian sausage, chili dogs and brat-wurst sandwiches are on the menu, along with wings, fried pickles, bread, nut-free burgers, salads and a pair of Mexican dishes. A range of local bottled beers keep the bar

ting. Dick and Chelik met last year when Dick stopped in at T.J.'s Dining House. He'd recently moved back to Vermont after running an eatery in Arizona. Meanwhile, Chelik had been casually looking for space for a sit-down hot

dog place. "It had always been in the back of my head," he says.

Late and his partner, **WILHELM**, closed the **WILHELM** **CARL** in January because they couldn't find enough time for it, they said. (As contractors to run **WILHELM** **CARL** down the street.) The new owners started the space in February — though the timing was not exactly ideal for Chelik, whose wife had their second baby just last week.

"We've been running around with our heads cut off but opportunity is one of those things you have to act on, or you miss it," he says. Chelik still plans to reopen T.J.'s later this spring, leaving Dick to steer the grill at **WILHELM** **CARL**.

The eatery is open every day from 11 a.m. to 10 p.m. and offers happy-hour delivery through Casual Couriers.

— C.R.



— A.L.

BREWERS RESERVE BEER DINNER @ THE REZ!

WEDNESDAY 4/28 - 5PM



We will be featuring a 6 course dinner, each will be paired with the of the 10th Anniversary Reserve Beers as well as the 2007 Aiglet ale!

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\$ 35.00*

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If you are a woman:

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Plan to conceive in the next year

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Remember that the University of Vermont would like to help you. This study will examine the factors for pre-pregnancy, a decade of pregnancy.

Personal information of you is confidential. We will provide personal medical information and help you understand.

If you are interested please call
802-656-6339 for more information.

Say you
saw it in...
SEVEN DAYS
celebrating 100

while Crosscut Hill Bread is best for eating with olive oil or cheese.

A masterpiece wheat version of the Crosscut Hill was one of Red Hen's first breads and has long been out of circulation. According to George, the grain, naturally

incorporated leaves has earned in their all-local flour thanks to a bife for Vermont growers.

"The dinner has happened upon a variety of wheat that seems much more suited to this climate.

It's Coming!

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Hannaford
A THOMSON COMPANY

Program Assistant

Are you a creative problem solver, well organized, efficient and able to manage competing priorities? If so, the Vermont Humanities Council, a nonprofit headquartered in Montpelier and dedicated to the active support of the humanities statewide, wants to talk to you. We are seeking an energetic, full-time Program Assistant to administer the day-to-day operations of the Council's community programs. We are looking for someone with excellent writing and oral communications skills who is attentive to detail and proficient in Word and Excel. Experience with desktop publishing, Web skills and databases is a plus. We require a bachelor's degree and a love of learning and ideas. In return, we offer a competitive salary and excellent benefits package. EOE

Please send cover letter, resume and three references to:

Vermont Humanities Council
ATTN: Human Resources, in League St., Montpelier, VT 05602,
or email hr@vermonthumanities.org.

Dynapower

Corporation in South Burlington, VT, is seeking manufacturers of large custom power supplies and energy conversion systems. Our staff is dedicated to providing quality engineering and the highest level of customer service. We offer an attractive benefits package and a pleasant working environment, as well as an opportunity for personal and professional growth. We are currently recruiting resumes and applications for the following position:



FINAL ASSEMBLERS

The qualified candidate will be responsible for the integration of all major subcomponents into final product. Will handle end-user subassembly, according to engineering documentation. Ability to read and interpret engineering prints and technical documentation is a must. Electrical, mechanical or plumbing skills are a plus.

MECHANICAL ENGINEER

The qualified candidate will be responsible for the mechanical and thermal designs and analysis of the complex, custom conversion products. Proven ability in manufacturing design, computer-aided assembly drawings supported by individual part drawings. Interpretation and schematics to study groups, construction and process flow layout. Work closely with production to ensure manufacturability and ensure efficiency of design and product flow. The ability to perform initial & team management while managing through multiple parallel projects and participating due dates is required. Experience with power/gas/oil systems and their fluid mechanical is a plus.

Experience with SolidWorks, the candidate will be working with complex assemblies involving engine configurations in a built up environment. P&ID, ISA, AutoCAD or other 3D design experience a plus. Requires a bachelor's degree in mechanical engineering.

INFORMATION TECHNOLOGY ENGINEER/ADMINISTRATOR

Successful candidate is highly motivated, progressive IT professional to assist the business in creating an on-line drawing landscape of information technology. Experience in SQL Server 2005 and design, ISA Server and experience with enterprise production environments is strongly preferred. Microsoft certification required (MCA or MCSE). Project management skills and experience, excellent communication skills and ability to work with cross-functional teams. Strong computer skills and years' strong sense of customer service, strong analytical and problem-solving abilities, information application, applying industry best practices are required.

The successful candidate will need at least 3-5 years in MS Windows based corporate IT systems and network administration. Must have experience administering a Windows 2003 domain, managing and administering fire Exchange 2003 or 2007, Windows Server 2003 and other backup systems and/or in other related technology areas for administrative use. Must have a solid knowledge of SQL, SharePoint, routing and switching. VISA security, firewall and VPN.

Please apply in person or online.
85 Meadowland Dr.
S. Burlington, VT 05403
Or email resume to:
resumes@dynapower.com
EOE

Turtle Island Children's Center Executive Director



Turtle Island Children's Center in Montpelier is seeking an executive director. We provide infants through 5th graders high quality care and early education through emergent curriculum in a licensed 5-STAR childcare center offering public pre-K. Respect for children is the core of everything we do.

We seek an energetic and highly motivated leader with experience in nonprofit finance, management, development, and a background in early childhood education.

We are looking for a strong leader to create excellent care and early education in accordance with Vermont state regulations, solid supervision of a talented, hardworking staff, sound business judgment and exceptional communication, creative collaboration with staff, parents and board members to develop and deliver great programming, community outreach and partnerships.

We offer generous paid leave, competitive compensation and professional development opportunities.

Please send a cover letter, resume and statement of educational philosophy to:

Turtle Island Children's Center Executive Director Search,
TICC.ED.Search@gmail.com or PO Box 1189,
Montpelier, VT 05601,
Call 802-272-0439 with questions
Application deadline: March 28, 9 a.m.

EOE • Founded 1982 • www.turtleisland.org

Custodian Essex Junction School District

Our Essex Junction School District is seeking a full-time temporary custodian to serve our Summit Street Elementary School. Hours are weekdays from 7 to 11 p.m. Hours may be flexible during school vacations. Position pays \$11.85/hour 8 hours/day and is available beginning immediately through 6/30/11. Excellent benefits package available including family medical and dental insurance. We insure our full on reimbursement, and paid leave. Previous commercial cleaning experience desirable. On the job training available.

For consideration, please visit www.schoolperson.com (Job ID 46704) or stop by to complete an application. **Chittenden Central Supervisory Union, 51 Park Street, Essex Jct., VT 05452 EOE.**

Castleton

A VERMONT STATE COLLEGE

COORDINATOR OF CAMPUS WELLNESS EDUCATION

Castleton State College seeks an individual to develop and implement campus-wide health education programs. To conduct targeted training and educational programs to provide educational opportunities for students in relevant academic programs, and to provide consultation and to serve as a liaison to the College community regarding health and wellness issues.

Bachelor's degree with a masters degree desirable in health education, public health, education or related field plus two to four years of relevant experience, preferably in higher education, or a combined mix of education and experience from which comparable knowledge and skills are acquired.

Salary for the full-time (32 monthly positions) is within the VSC salary range for a Grade 12 plus an excellent benefits package. The position is included in the VSC UPNG Bargaining Unit. To apply, send a completed Castleton State College application (found on www.vsemployment.com), resume and three references to:

Office of Human Resources
Castleton State College
Castleton, VT 05735



Playing
for all positions, including directors.

Leaps & Bounds

looking for motivated, flexible
team players to join our growing

childcare team

in Essex, Williston, Milton and
soon to be South Burlington
locations. Must have experience,
education and a sense of humor!
Pay based on education and
experience.

Contact Krista at
krista@leapsandbounds.com

Janitorial Positions

available in South
Burlington area.

Must have a clean
criminal history and
one to three years
experience.

40 hours/week.
\$13.94/hour plus
benefits.

Call 866-323-3001 to
set up an interview.

Do you enjoy working
at a fast pace?
Are you quick on
your feet?

Cashier & Deli

If so, Roster's Big Variety is
looking for you!

We are seeking energetic
friendly people to fill
two full-time openings

for cashier and deli. Night and
weekends are required,
as is a positive attitude
and a big smile!

Apply to person at
Roster's Big Variety
600 E. St. 2, South Hero, VT

FINANCIAL ASSISTANT ACCOUNTING



This is a full-time position in the Clerk/Treasurer's office that is responsible for performing administrative financial record keeping, account maintenance and report writing functions. High school diploma required, associate's degree in accounting preferred. Must possess three years' relevant experience in accounting and full-charge bookkeeping, with previous municipal and collections experience preferred.

For a complete description or City of Burlington application, visit our website at www.jobs.in.burlington.vt.us or contact human resources at 865.7145.

If interested, send resume, cover letter, and City of Burlington application by March 31 to:

HR Dept, 131 Church St., Burlington, VT 05401

Women, minorities and persons with disabilities are highly encouraged to apply.

SERVICE COORDINATOR

Champlain Community Services is currently seeking an experienced, dedicated professional to join our service coordination team. We seek a candidate with strong clinical skills (emphasis on individuals with co-occurring Developmental Disabilities/Autism and Mental Illness), organizational and strong communication skills and who enjoys working as a dynamic and fast-paced team environment. CCS is a progressive, innovative, developmental services provider agency with a strong emphasis on self-determination values, as well as individual and family relationships.

Requirements: Bachelor's degree in the human services field, detailed knowledge of residential and community based supports, demonstrated leadership skills and the ability to work in a team setting. This full-time position offers a very competitive salary, generous benefits package and ongoing training and support.

Please send letter of interest and resume to:
Champlain Community Services

c/o Kelly Housley
512 Tappan Avenue, Suite 1
Colchester, VT 05460

Or email to
kghoulin@ccs-vt.org



Champlain Community Services

Assistant Project Manager

Bread Loaf Corporation, Vermont's integrated company of milk bottlers, planners and retailers is looking for an Assistant Project Manager to join our construction department.

Our Assistant Project Managers are key members of our integrated project delivery team - providing support to Project Engineers through design and supporting the functions of the Project Manager during the construction phase of a project. The ability to organize and balance multiple tasks to be a collaborative team player with good communication skills and strong client focus is a must.

The ideal candidate will have a Bachelor's Degree in engineering or architecture related area and several years work experience. A well-rounded knowledge of construction management including CPM scheduling utilizing Primavera or similar software is also necessary. Job duties would include project start and change order control, shop drawing review and management, request for information documentation and control, produce quantities and take-offs, and schedule ability updating knowledge of all phases of construction including mechanical and electrical systems as desired.

Bread Loaf is known for our friendly work environment and we bring an innovative client and assistant work. If you fit, let us hear your resume to: resumes@breadloaf.com

For more information, visit our website at www.breadloaf.com



ONE-ON-ONE INCLUSION

"The best way to succeed is to surround yourself with a supportive staff."

CCS is seeking individuals to provide one-on-one customer support to people with developmental disabilities. The following positions are available:

20.5 hours per week: Monday, Wednesday, Thursday & Friday
Dynamic and outgoing people needed to provide one-on-one support to a variety of individuals so they can expand their horizons and meet their goals both socially and educationally.

27.5 hours per week: Monday-Friday (2 positions)

Careers and collaborative individuals needed to assist a variety of individuals in increasing their independence in work and accessing their community.

All positions include the possibility of additional substitute hours. Benefits start at 17.5 hours and include health insurance, paid holidays and vacation time. Please submit a letter of interest and resume to: Karen Condon-Smith, kcc@ccs-ny.org

Champlain Community Services
312 Troy Avenue, Suite 1
Caldwells VT 05446
935-0511



Champlain Community Services

Equal Opportunity Employer



When people visit our Champlain Valley office, they almost always tell us, "I wish I could work in a place like this!" Perhaps you, too, dream the friendly, casual, hardworking, customer-supportive environment offered by our 400-employee company.

PCC has been designing, developing and supporting our product-specific practice management software for the last 27 years. We recently launched a new clinical product and are expanding our team to accommodate increased demand for this software.

■ SOFTWARE SOLUTIONS SPECIALIST

PCC is looking for highly motivated, dynamic individuals who understand the meaning of customer service to join our Software Solutions Team. Being helpful, our product-specific clients build their Practice Management and EMR software skills and confidence, while working as part of a dedicated, customer-focused team. Interest in a career that focuses solving challenging problems, learning and growth is a must. Prior experience as a software technology desired, but not required.

To learn more about PCC and how to apply, visit our website at www.pcc.com/careers. The deadline for submitting your application is March 25.

No phone calls, please.

Sous Chef

American Flatbread, Middlebury Hatch, is interviewing for a Sous Chef. We are looking for someone with the ability to use a job through to completion, great communication skills, leadership, prep work, experience, and an enthusiasm for working with local, seasonal and organic foods. Baking experience a plus. Contact us at (802) 388-1900 or send resume to daniel@americanflatbread.com.

AMERICAN



Spent Delivery Drivers

with a clean driving record to drive semi-trailers. CDL 2K straight trucks. Pay ranges between \$110-\$125 per day. Must be able to pass drug and background check. Call 802-338-9048



Sous Chef

needed in busy downtown restaurant. Must have high energy and excellent organizational skills and be self-motivated. Transition required working with Chef and Sous Chef on menu development, inventory control and management of large staff. Must have a flexible schedule and a minimum of five years experience. Send resume to beck@vanguardpub.com



Administrative Assistant

Part-time (20-25 hours) position, with the opportunity of becoming full time.

Engineering Ventures PC, one of Vermont's largest civil and structural engineering consulting firm, is seeking an experienced administrative assistant.

Our ideal candidate will have:

- 3-5 years of experience as an Administrative Assistant in a professional environment.
- Strong attention to detail and the ability to manage organization while moving from one task to another at a rapid pace.
- High proficiency with business communication and Excel.
- Excellent phone presence, as well as proactive customer service and excellent verbal, written and communication skills.
- Attention to detail, analytical and problem-solving skills.
- A strong work ethic, self-motivation and willingness and openness to learning new things.

Day to Day responsibilities:

- Establish and maintain high-quality customer relationships
- Assume responsibility for special projects
- Answer phones and serve as point of contact for outside clients in order to ensure prompt and timely responses and efficiency of communications.
- Perform various administrative duties including but not limited to:
 - * Basic bookkeeping functions
 - * IT functions
 - * Database management
 - * Filing
 - * Inventory control
 - * Mail duties
 - * Marketing support
 - * General housekeeping

Bachelor's degree preferred.

Please send your cover letter, resume, and salary requirements to treah@engineeringventures.com

Assistant Manager

Full time position. Assist in operating the operation of a nonprofit music program and charity thrift store. Duties to include personnel management, data entry, reporting, customer and volunteer relations, recruiting, donated goods and maintaining facility and equipment.

Require qualifications: physically fit and energetic, excellent communication skills, total sales experience, able to supervise a variety of people with respect, fairness and compassion, able to oversee and promote multiple areas of operation, mechanical aptitude, valid driver's license.

Resume and cover letter only to: P.O. Box 105, Middlebury VT 05753, or junkies@hope-vt.org

No phone calls or walk-ins, please.

Hope

HOPE COMMUNITY CENTER



Maple Leaf Farm,

*an integrated substance abuse program
has the following positions open:*

Full-time Licensed Clinical Social Worker and/or master's level Mental Health Professional with a CADC/LADC

Duties include group and individual addictions counseling and case management as well as IOP group facilitation. Ideal candidate will have of least five years post-master's experience providing substance abuse treatment to a diverse population of adults; excellent writing and group facilitation skills; and knowledge of short-term, cognitive behavioral treatment approaches with persons diagnosed with substance use disorders and co-occurring mental health disorders.

Email cover letter and resumes to:
Michael@mapleleaf.org, or mail to: Michael A. Zacharias,
Ph.D. — Clinical Director, Maple Leaf Farm,
10 Maple Leaf Rd., Underhill, VT 05489

Drop-Off Center Operator

(Saturdays only)
\$14.35/hour

The Chittenden Solid Waste District is looking to fill one part-time position for Saturdays only. Ideal candidate will have reliable transportation and be able to work at any of CSWD's seven drop-off centers. Motivated individuals who enjoy interacting with the public, take pride in recycling, and like working outdoors in all weather conditions are encouraged to apply.

Moderate to strenuous physical effort required. See full job description and download application at www.cswd.net, or call

802-872-6100.

CSWD
CHITTENDEN
Solid Waste District

SENIOR PLANNER

Morrisville, Vermont

The Lamoille County Planning Commission (LCPC) is seeking a versatile, results oriented Senior Planner with four to eight years of experience to join our team.

The Senior Planner will help strengthen Lamoille County's vibrant communities by working with our local and regional partners to implement complex projects and programs. This includes natural resource, transportation, community development and land use planning, grant writing and administration, and project management.

The successful candidate must have a passion for working with people and experience in regional or local planning, community development, and writing and managing grants. Solid written and verbal communication skills and a degree in planning or related field are required. Applicants must be able to work both in a team environment and independently.

Starting salary is commensurate with experience, generally upper 40s to upper 40s. LCPC offers an excellent work environment and benefits.

Submit a cover letter, resume, references and salary requirements to lamoille@lpcvt.org. Position open until filled. For further information, contact Bonnie Wainwright, executive director, at 802-888-4548. LCPC is an EOE.

Helping Senior Vermonters Stay in Their Homes

PACE is a health care program that helps seniors who qualify for nursing home care remain in their homes. Our Day Health Centers in Rutland and Colchester include a doctor's office, fitness services, therapy gym, adult day programs and social work and nutrition offices. PACE Vermont enjoys a close affiliation with the national organizations Volunteers of America and On Lok, Inc., who have invested in our development and success.

As our enrollment grows, so do our staffing needs. We have openings in the following areas:

OO Nurse Practitioners	Full-time in Colchester Part-time in Rutland
Occupational Therapist	32 hours/week, Colchester
Personal Care Assistants (PCAs)	Colchester/Rutland Various schedules available
LNA Lead for Home Care	Full-time in Colchester
OO Therapy Aides	Full-time in Colchester Full-time in Rutland
Driver	Full-time in Colchester

Complete job descriptions for the above positions are available on our website at www.pacervt.org/jobs. PACE offers competitive wages and benefits.

Send resume, cover letter and salary expectations to: **Gaila Furr, HR Manager, PACE Vermont, 706 College Parkway,
Colchester VT 05446**. Or email to cfurr@pacervermont.org. FAX: 802-605-4760



Manufacturing Operations Manager

NEHE seeks a full time operations manager who will be responsible for directing all manufacturing and procurement operations in support of the business.

Se- year's supervisory experience in a manufacturing/production environment; proficiency with computer applications including Microsoft Office Suite, Microsoft Project and Microsoft Systems Administrator. Bachelor's degree preferred.

Submit resume to:
NEHE Inc.
340 Avenue D, Suite #40
Williston, VT 05495
(802) 652-1444
Fax (802) 652-0565
Email: resumes@nehe.com

NEHP



Looking for a career change with an industry leader?
Outside Sales Professionals

Orkin Pest Control has recently expanded our regional office in Burlington, VT area. We are seeking talented individuals with previous residential or commercial sales experience to represent our organization and offer value and quality service.

Applicants must also have a valid driver's license and pass a drug screen and background check. This position pays a competitive salary + commission and offers stable and growth opportunities.

Post training
Competitive health benefits
401(k)
Company car
Stable career opportunities

For immediate consideration, please email or fax your resume to: resumes@orkin.com or (802) 486-0047

We encourage you to visit our website at www.orkin.com for more info.

ORIGIN: PEST CONTROL
BURLINGTON, VT: PEST CONTROL



Northeastern Family Institute
Empowering Women/Children/Providing for Communities Together

PART-TIME JUVENILE JUSTICE POSITION

NFI St. Albans Program has an immediate opening for a 26-hour per week Juvenile Justice Case Manager. This position works closely with Franklin and Grand Isle Dept. of Children and Families, and the youth they serve. The position is focused on alternative justice work, including facilitating juvenile restorative justice and supporting youth on probation with community service and completion of probation requirements. Strong case management skills, excellent communication, and ability to work with delinquent youth and team with juvenile probation officers are essential.

If you are interested in this position, please call Brooke Pouliot at 534-1706, or submit cover letter and resume to Brooke Pouliot, NFI St. Albans, 12 Fairbank St., St. Albans, VT 05478, EOE.

WWW.NFI.ORG

Samantian House Inc., a non-profit transitional housing facility located in St. Albans, VT, is currently seeking a

Co-Director/Shelter Operator.

Key responsibilities include: oversee night and coordination of services provided to the guests of the shelter, the supervision of staff and volunteers, and ensuring the mission of SHI is carried out effectively.

Preferred requirements include: a four-year degree and two years of Supervisory experience, working knowledge of Microsoft office software, excellent written and communication skills, ability to multitask, demonstrated administrative and organizational skills, and the ability to work well under pressure.

Please forward your cover letter, resume and salary expectations to: JCHasey@gmail.com



Sales Associates

Pet Food Warehouse, a locally owned pet food and supply business, is looking for full-time sales associates to provide superior customer service and assist with store projects. Candidates must be reliable and hardworking, have the ability to repetitively lift 50 lbs., and a desire to learn about our products. Must also love pets and have great people skills! Please apply to person at:

Pet Food Warehouse, 2500 Williston Rd., St. Burlington, or
2455 Shelburne Rd., Shelburne



PET FOOD WAREHOUSE



Milton Family Community Center Early Childhood Program seeks energetic, enthusiastic **ASSISTANT TEACHER** for full-time position. Generous benefits.

Candidates must have a high school diploma/GED PLUS at least one state-recognized course in child development.

PO Box 919, Milton, VT 05468 jayee@miltonfamilycenter.org

Eastern Mountain Farm is currently looking for

production, warehouse and sanitation positions

at our production facility in Montpelier, VT. Eastern Mountain Farm is an industry leader in the production, processing and packaging of maple syrup and other products that are shipped throughout the US and internationally.

Experience in food manufacturing environment is desirable, but we welcome the right people. Attention to detail, teamwork skills, positive attitude, initiative, clean habits, ability to learn and leadership are traits that are highly valued. These positions require the spent standing and/or lifting up to 50 pounds.

We offer competitive wage scale with pay bumps at 15% with compensation/growth experience. These positions are daytime shifts. We have a required during busy times. It also offers opportunity to work in a friendly business environment in a growing, family business that includes medical and dental coverage, paid vacation and personal time, disability insurance, and retirement plan.

If you like to get out there, and our home is 1000+ sq. ft. Eastern Mountain Farm, 37 Industrial Park 2, Montpelier, VT 05601. To phone call please

Licensed Psychotherapist

Space available in well established women's practice on Burlington waterfront. Sublet is an option. Parking included.

Contact: Hope Psychotherapy
802-651-7506



COMMUNITY SAILING CENTER

Seasonal Positions Available

The Community Sailing Center is looking for highly motivated and mature individuals to work on Lake Champlain this summer.

We are currently accepting applications for:

Performance Sailing Coach
Full time
Spring, Summer & Fall

Sailing Instructors
Full and part time
Summer & Fall

Waterfront Manager
Full time
Spring, Summer & Fall

Waterfront Coordinators
Full and part time
Summer & Fall

For additional information or to submit an application, please visit our website at communitysailingcenter.org

Chiropractic Office Assistant

Established practice seeks energetic, energetic person with excellent phone and in person communication skills. Computer skills are essential. Temporary position, April through August, Monday through Wednesday and Friday 5:30 hours/week. Send resume and cover letter to dreaun@yelp.com post net.



**NORWICH
UNIVERSITY**

HEAD OF INSTRUCTIONAL SERVICES

Twelve-month, full-time position charged with the continuous improvement of the Library's instructional services to enhance the intellectual structure in all relevant capacity and ensure that supports the University's general education requirements. Leads the planning, development, delivery and assessment of the Library's overall education programs, and works collaboratively with the University Architect and Instructional Team to support the teaching and learning activities of both the Library and the University Archives.

REQUIREMENTS INCLUDE: ABA-accredited master's degree in library information science; minimum of two years of instructional experience in an academic library; strong teaching skills; experience creating effective instructional and reference material such as online tutorials; earnings and grades; and demonstrated knowledge of current and emerging technologies used in this application to academic library instruction.

Review our website www.norwich.edu/jobs for a detailed job description, further information, and how to apply for this and other post jobs.

Norwich University is an Equal Opportunity Employer, offering a comprehensive benefit package that includes medical, dental, group life and long-term disability insurance, flexible spending accounts for health and dependent care, an annual sabbatical plan, and tuition scholarship for eligible employees and their family members.

PedsOne

Pediatric Billing Specialists

Medical Biller

Offering a career-level position in a new and exciting health care company.

We are aligned with a Vermont health care company having a stellar 25-year reputation of serving medical practices throughout the U.S.

If you are an experienced medical biller, please contact us. Your salary and benefits will be based on experience and job performance.

QUALIFICATIONS: Minimum five years direct experience in private practice primary care billing.

THE IDEAL CANDIDATE WILL HAVE THE ABILITY TO:

- Demonstrate attention to detail
- Work with passion to achieve or exceed
- Work with speed and thoroughness
- Thrive in an ever-evolving work environment
- Approach challenges with calmness and a "why not" attitude
- View problems as challenges and find a way to get it done
- Have fun
- Get along well with others
- Collaborate with a team
- Appreciate being well paid for excellent results

Email resume and references to:
Pedsbilling@gmail.com



DIRECTOR OF CREATIVE SERVICES

WCAX is looking for an energetic, creative and detail oriented person with managerial experience to lead our creative services team.

WCAX is a family-owned CBS affiliate in Burlington, VT. We have won numerous awards, both nationally and locally for our news broadcasts and creative content. Responsibilities will include: managing production of commercial spots for our local clients, promotional videos for our news department and other station entities, as well as building the department as it takes on more digital and new media projects.

Please email cover letter and resume to jobs@wcax.com.

No phone calls, please.

DEVELOPMENT DIRECTOR

WISCONSIN is seeking a development director in our Madison location.

Our development director will supervise 3 staff members, lead grant writing and annual fundraising efforts, and ensure successful outcomes.

Bachelor's degree, 3 years experience writing grants and securing funding over appeals, supervisory experience and working with public companies required.

Schedule: full-time, 9-5, the amount and availability of the top candidate and the needs of WISCONSIN.

Apply with resume, cover letter and appropriate references to jobs@wisconsin.org.

Deadline: March 23.



**SAINT
MICHAEL'S
COLLEGE**

Assistant Controller

Saint Michael's College is seeking candidates for the position of Assistant Controller. Reporting to the Controller, this position will assist in the preparation of tax filings, preparation of annual financial statements, and review and revision of internal accounting and control systems. The Assistant Controller will perform all accounting duties related to the pooled investment fund, assist in the monthly general ledger close process and perform administrative duties related to the Perkins Loan Fund.

The successful candidate will have a bachelor's degree in accounting or finance and have 5 to 7 years of related experience. A CPA and previous experience in the public accounting field are highly desirable. An offer of employment will be contingent upon the successful completion of a background check. Applicants must apply online at <http://hmcvt.interviewexchange.com>.

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The Burlington Furniture Company
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We are looking for capable individuals to join our warehouse team.

While receiving, placement and loading of merchandise are key components, applicants must possess strong organizational, communication and problem-solving skills. Be able to prioritize and multitask, and be computer literate.

Our expectation is inventory integrity and exceptional customer service.

This job is in a warehouse environment and requires the ability to lift heavy objects (greater than 50 lbs.). Ability to do assembly and basic repairs required.

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Please email your resume to:
mbirkhead@burlingtonfurniture.com
or send to:

Mark Birckhead, 368 Pine St., Burlington, 05401.



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To apply please email your resume: careers@unionstreetmedia.com
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No phone calls, please.

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OCS is seeking couples or individuals to provide home supports to individuals with developmental disabilities. The following positions include a generous tax-free stipend, ongoing supports, assistance with necessary home modifications, respite and a comprehensive training package.

Support a charming man who has a great sense of humor in your home with our help in making accessible renovations. He enjoys movies, being a part of the self-advocacy movement and his job at the airport. The ideal candidate will have good communication skills, patience, enjoy socializing and going out into the community.

Support an active, social, and independent man in your home. He enjoys cooking, the arts, and socializing with others. The ideal roommate will have a sense of humor, be able to assist this man with accessing the community and support him in increasing and maintaining his independent living skills. This home cannot have pets.

Open your home to a young gentleman who enjoys adaptive skiing and sailing, listening to music, and being a part of a dynamic lifestyle. He has strong family supports and a comprehensive team as well as respite and weekday supports. The ideal provider will have strong interpersonal communication and personal care skills.

Contact Al Fregoli at afregoli@ocs-vt.org or 802-655-0511 x 108 for more information.

532 Troy Avenue, Suite 1
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www.ocs-vt.org
E.O.E



Operations Assistant

SUI International Ltd. is a global promotional products sales and marketing company based in Williston, VT.

This position will work closely with sales and our international operations offices providing basic office and clerical functions. Light shipping/distribution is international, creating shipping manifest and package tracking.

Previous office experience required. 30 hours per week. Flexible schedule.

Send resume to:
john@pimsource.com

Assistant Marketing Coordinator

Upper Valley Educators Institute is seeking an Assistant Marketing Coordinator for an individual who is motivated, organized, and has the ability to work in a team setting. The ideal candidate will have experience in marketing, public relations, and social media. The position involves coordinating marketing efforts, managing the institute's website, and assisting with the development of marketing materials. The position is full-time, Monday through Friday, 9:00 AM to 5:00 PM. The ideal candidate will have a minimum of 2 years of experience in a similar position. The position is open to individuals with a minimum of a Bachelor's degree in Marketing, Communications, or a related field. The position is open to individuals who are currently residing in the Upper Valley region of Vermont. The position is open to individuals who are currently residing in the Upper Valley region of Vermont. The position is open to individuals who are currently residing in the Upper Valley region of Vermont.

Please submit a resume and cover letter to:
hr@uvei.org



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Full-time w/ benefits

This position will coordinate, develop, and deliver case management services to consumers through collaborative efforts between the mental health and corrections systems, as well as other community partners. These in the target population are identified as being at risk of becoming involved with the criminal justice system. Clients include people with serious functional impairments.

Primary goals are to prevent entry and/or re-involvement. Master's degree preferred with 5 years experience in the human services field, working in corrections, mental health and/or substance abuse, or bachelor's degree with 10 years experience in the human services field, working in corrections, mental health and/or substance abuse.

WCMSH provides an exceptional benefit package for salaried positions, a stimulating and supportive working environment, and many opportunities for professional growth.

Please send resumes to: Personnel Department,
P.O. Box 647, Montpelier, VT 05602

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Must have basic knowledge of mechanical systems and be able to troubleshoot. Emergency on-call required on a rotating basis. Ability to work as a team player essential. Competitive salary and benefits.

Send resume and cover letter to Rick at 275 Northgate Rd., Burlington, VT 05405 or fax to 802-691-4000

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More information: info@pubnet.com or www1.comcast1.com 709 Fax: jobs@pubnet.com



LARAWAY YOUTH & FAMILY SERVICES

Description/Qualifications: Behavior Interventionists

Immediate openings beginning July 1.

The Backlog Program of Laraway Youth & Family Services is seeking skilled and motivated individuals to join our team. The interventionist will provide individualized support to a child or youth struggling to find success in public school due to social-emotional and behavioral challenges. The interventionist will provide support in social, recreational, and daily living skills in school, community and outdoor education settings.

Successful candidates will have enthusiasm and talent in implementing and engaging students in behavioral programming. B.A. is required for this position. This is a full-time position offering competitive wages and a full benefits package.

Submit letter of interest, resume and three references to:
Laraway Youth & Family Services - HR Department
PO Box 102
Johnson, VT 05856
Fax: 802-635-7575
Email: rhedden@laraway.org

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Please, no phone calls. Send resume and cover letter with compensation requirements to:

PayData Payroll Services, Inc.
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PO Box 704
Essex Jct., VT 05633
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Bus Drivers

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Online applications must include profile, letters, resume, references. Hard copies of these written letters of reference will be required for verification at the interview level. Visit our website www.chittenden.org for information about our schools. EOE M/F

RESTAURANT MANAGER

The Windjammer Restaurant and Open Deck Pub are seeking a manager to supervise a staff of servers and bartenders. Three years of hospitality management experience in a bar/club and the ability to work a flexible schedule is required. We offer a competitive wage and benefits package. Interested candidates should submit their resume to:

Windjammer
1500 Whitehall Rd.
Burlington, VT 05402
info@windjammerrestaurant.com
Fax: (802) 657-0692

Warehouse Material Handler/Outdoor Gear Technician

Locally based, internationally distributed outdoor company seeks individuals to join our fast-paced team. The right candidate will have warehouse experience and be mechanically inclined. A valid driver's license is required.

Warehouse duties: pick and pack orders, unload containers, restock in a fast-paced environment. Restore/Repair: make all accessories, repair and return for sale items, hanging boots, do poles and hangings.

Strong attention to detail is required with the ability to maintain organization while moving items on back to shelves. Flexibility is key.



Position is full time and begins immediately. Benefits. Send resume to: jobs@garmontusa.com www.garmontusa.com

PROJECT MANAGER

Jewell Network enables easy to update custom Web sites and engaging interactive tools to help Jewish organizations grow their membership communities. We are seeking an experienced Project Manager to join our Burlington based team.

The Project Manager is responsible for all aspects of client management, including client development, maintenance, and the day-to-day management of client projects. She must have a college degree and at least 2 years of relevant experience, including experience working with Internet technologies, social media, database and content management systems, and e-commerce.

Please send cover letter, resume, LinkedIn profile, and salary requirements to: susan@jewellnetwork.com



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Places and positions:
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www.the-lodge.com & www.lodgeatottercreek.com



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Program Director

Vermont Agriculture Development Program (VADP)

The Vermont Statewide Value-Added Food Fund is a full-time program director to work with growing Vermont-based, value-added agricultural producers, their on-farm marketing and distribution and infrastructure to access food systems development. The VADP will provide critical technical assistance to a small number of select businesses each year to help them on the right track of growth capital (i.e., debt, additional credit, consulting, debt, equity, start-up financing) for their size, skills and stage of business.

Responsibilities include identifying and working with eligible agricultural enterprises, working with technical assistance needs, helping to develop financing packages, and coordinating services with other on-farm agricultural business resources. Financial and professional community experience in raising capital and structuring and obtaining community financing packages (debt, equity) is required. The position also requires comfort with all aspects of farming and food production, proven expertise in providing technical assistance to businesses, and some statewide travel.



See www.vadp.org/project-details/15/vermont-agriculture-development-program/ for full job description, qualifications and application instructions.

THE FIRST UU SOCIETY OF BURLINGTON

is looking to fill two part-time positions:

Music Director and Youth Programs Coordinator



Please go to our website to see position descriptions and application instructions: www.uuburlington.org

Lamoille Community Connections

is a designated provider of developmental and mental health services, now offering 40+ years of services in the Lamoille County community. We currently have the following opportunities available:

Public Inebriate Program Positions

Are you looking for a rewarding career? Lamoille Community Connections is seeking talented individuals to join our team as a member of our new and existing program: The Public Inebriate Program of Lamoille County. We will have qualified candidates for these positions. CC will be collaborating with community partners to provide Substance Abuse/Mental Health services for individuals and their families. The positions available are Lead Public Inebriate Services, which is an on-site overnight position that will include weekends, and Public Inebriate Services, which are on-call night positions and will involve an hourly rate for actual hours worked. These positions require flexible pay scheduling. The program will provide coverage, assessments and clinical public inebriate services. A minimum of three years of related experience is preferred. Send your resume to Director of Human Resources, LLC, 77 Laurel St., Montpelier, VT 05602, or email jenn@lamoille.org.

Clinical Intake Coordinator

Lamoille Community Connections has an immediate opening for a Clinical Intake Coordinator. The Clinical Intake Coordinator will manage and facilitate all incoming referrals for assessment to behavior, children's programs, the OIT program and the Adult Outpatient program. The Clinical Intake Coordinator will conduct assessments for the Children's program, the OIT program and the Adult Outpatient program. Based on the results of the assessment, the Clinical Intake Coordinator will make recommendations to the appropriate team members regarding the referral, assessment and intake process. A master's degree in psychology, social work or counseling is required. Send your resume to Director of Human Resources, LLC, 77 Laurel St., Montpelier, VT 05602, or email jenn@lamoille.org.

Adult Outpatient Therapist

Lamoille Community Connections has an immediate opening for a full-time, licensed therapist to work in our Adult Outpatient Program (OIT) centered with our Community Rehabilitation and Treatment (CIRT) program, which serves adults with mental and persistent mental health and/or substance use disorders. The therapist will work with a team of Case Managers, Case Intervention/Intervention Specialists and a Psychiatric Nurse Practitioner during therapy case review sessions. Responsibilities include intake, assessments and diagnostics, in addition to managing a caseload of approximately 20 to 25 individuals. Send your resume to Director of Human Resources, LLC, 77 Laurel St., Montpelier, VT 05602, or email jenn@lamoille.org.

Transitional Specialist/Support Residential Staff

Lamoille Community Connections has an immediate opening for a transitional Specialist/Support Staff. The individuals will actively coordinate with transitioning consumers within the community. The ideal candidate will have the ability to provide counseling and support services, which includes case management, case coordination and support/diagnosis of. Working as a team member with residential staff as well as flexibility in scheduling are required. A bachelor's degree in psychology or a related field is required. Send your resume to Director of Human Resources, LLC, 77 Laurel St., Montpelier, VT 05602, or email jenn@lamoille.org.

Behavior Interventionists

Lamoille Community Connections has an immediate opening for the position of behavior interventionists. These positions are full-time and you must hold an associate or bachelor's degree. The behavior interventionists are responsible for 1:1 therapeutic intervention with school-age children who have developmental disabilities and/or emotional/behavioral disorders in school and community settings. A bachelor's degree is required with a minimum of two years' related experience. Send your resume to Director of Human Resources, LLC, 77 Laurel St., Montpelier, VT 05602, or email jenn@lamoille.org.

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SIDEdishes

CONTINUED FROM PAGE 28



Wild New Baking Co.
Matt Cohen and Monica George
of Wild New Baking Co.

like wine, what has good years and bad ones. If next summer's weather doesn't cooperate, there may be no Vermont Maple or Crockett Hill breads that year. For now, the leaven is available Tuesday, Thursday and Saturdays wherever Real Men bread is sold.

— A. L.

Crumbs

LEFTOVER FOOD NEWS
Former Magic Hat Brewing Company head brewer Matt Cohen has signed a lease on a 3,000-square-foot space at 8305 Shelburne Road. He hopes to begin brewing this summer under the

moniker Piddhead Brewing Company.

"The focus is going to be on making handcrafted beers with a special emphasis on using local ingredients," says Cohen via email. "To start, Piddhead is going to be available on draft only and available for sale in growlers at the brewery."

Cohen worked at Magic Hat for 12 years and left last November "to follow my lifelong dream" of opening his own brewery.

Across the street, the 73,000-square-foot former home of Shelburne Industries at 8321 Shelburne Road in Shelburne is under

contract. A sizable portion of the building may eventually house a local-foods processing facility whose plans include space for a miller, a curer, a chocolatier, a color maker and a cannery kitchen.

Despite a door that stayed locked for the past three weeks, Macquell's Sausage and Cakes has not closed permanently. A water leak affected the Main Street entry in late February, but owner Paul Macquell says he expects to reopen later this week.

— C. H.

It's called Redneckin'," says George.
He goes on to explain that,

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THE LINGERER

Extra Stout (served at American Flatbread, Burlington Hearth)

This simply named stout, served in a tulip-shaped glass, is from American Flatbread's Zenn Gravitry line of beers. The thin, beige head faded quickly, leaving a fairly effervescent beer that tasted of coffee and raisins, with a hint of burnt sugar. The finish was astringent, staying on the tongue a full 10 seconds after the last sip.

THE PRETENDER

Victory Brewing, Dannybrook Stout (served at Three Penny Taproom in Montpelier)

I was excited to try this Pennsylvania brewer's Dannybrook Stout, which is low in alcohol but has the creamy head of an Irish stout. Yet this was where the Irishy ended. Though the nose was almost strong, its flavor was also a diluted version: "It tastes kind of like... nothing," said my home-brewing friend. To be fair, this was the end of the lag, and we tried it after the much more robust Old Republic.

THE CROWD PLEASER

Handsome Micks Irish Stout (served and poured at Vermont Pub & Brewery in Burlington)

My dark brown Handsome Micks Irish Stout had a half-inch, light brown head. Its intense aroma of coffee and bitter-sweet chocolate promised a wallop to the palate, but it didn't happen. This was the smoothest of the stouts, silky and totally lacking in hoppy bitterness. It was like liquid toast. On the back end, one of my companions detected a separation note. This is a beer for people who don't usually order stout tasty, but somewhat two-dimensional and lacking in finish.

THE MUSCLEHEAD

Iron Beer Imperial Stout (brewed and poured at the Shed Restaurant & Brewery in Stowe)

Russian imperial stouts are known for high alcohol content and earthy flavors. Laid and dense-looking, this one had a rough texture, almost like sandpaper on the tongue. The flavor was bristling but rich, as if the brew had been aged in bourbon barrels with sticks of licorice. This is definitely one to put bare on your chest, but as perhaps too bare for its own good. ☺

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In the Clover

Grilling the chef: Levi Carter

BY ALICE LEVITT

I wasn't an auspicious start: On Levi Carter's first day as executive chef at the Clover House Restaurant, he thought "it looked like a burn-out strip club or something" recalls the chef. "I walked into the place. And I'm like, Really, there's a restaurant here?"

Carter had taken the job after a former New England Culinary Institute colleague — Brent Lacey, now of Boston's — asked if he'd like to fill the executive-chef position Lacey was vacating. Carter gave his two-week notice at the school in Essex, where he was teaching; and underemployed locals like yours they'd need for kitchen jobs. But when he saw the Clover House, he wasn't sure he had made the right decision.

Three years later, Carter has spread up the reputation of the once-lame former dive bar. He says 80 percent of the dishes he sends out of his kitchen are the high-end specials he concocts each week. The other 20 percent are burgers, wings and other pub food.

Carter insists diners he doesn't serve anything that he doesn't personally create. But really, who wants a burger with the beer when there's Southern fried quail or pulled pork? Then graced regularly, the chef says, have come around to enjoying some slightly fancy home cooking.

Carter credits his boss, Clover House owner Doug Smith, with the success of this unconventional juxtaposition. "It's really the best boss ever," Carter says. "It's kind of outrageous when you have a good feeling about things."

Good feelings were scarce in Carter's early years. Shuttled between family



FOR MY SEVENTH BIRTHDAY I ASKED TO HAVE ESCARGOTS FOR DINNER.

LEVI CARTER, EXECUTIVE CHEF CLOVER HOUSE RESTAURANT

members until he returned to live with an uncle in his native Vermont at age 14, Carter always thrived in the kitchen. His early travels took him as far away as Florida and the Caribbean, where he learned to love seafood. "When I was a little kid, I read the book *Shore Soup*

and tried to make my own," the chef remembers.

The same uncle got Carter a job washing dishes at his own workplace, the Vermont Pub & Brewery. Throughout high school, Carter worked 40-hour weeks at the pub, moving through the kitchen's ranks and enjoying the "rock-star life" there far more than advanced algebra classes, he says.

Carter attended NBCI with the help of government grants and scholarships, and the degree enabled him to land a job as a line cook at his favorite restaurant, A Single Pebble. "Turns out, cooking Chinese food is really hard, but staff I learned there I'll probably be cooking the rest of my life," the chef says of being mentored by Single Pebble founder Steve Bogert.

Last summer, Carter left the Clover House for three months to answer a call of familial duty. He helped his aunt, Joanna Paquette, start off right at her business, the Shelburne Steakhouse & Saloon. "My mother's side of the family are a bunch of restaurant workers," Carter says. "My brother everyone works over there at the Steakhouse." It proves for effect. "That's the main reason I don't work there anymore."

Back at his home base of three years, Carter can once again work on developing his own style, a unique combination of flavors he learned in warmer climates and down-home Colchester comfort food. To find out more about the man behind the menu at one of Vermont's most idiosyncratic holes in the wall, we decided to grill Levi Carter.

Seven Days: How did your family eat when you were growing up?

Levi Carter: I grew up with different families and stuff, but most places it was a pretty standard American diet. For a while, I'd go to my grandma's every night, and she'd make meatloaf or eggplant casseroles — that kind of stuff. Green bean casserole with cream of mushroom soup and dried onions on top.

SD: Back then, were there any foods you thought were gross?
LC: I loved everything from the time I

was a little kid. For my seventh birthday I asked to have escargots for dinner. Because of family problems, I spent five years living with my aunt on St. Croix. Seafood was just huge down there.

SD: Name three foods that make life worth living.

LC: Yellowfin tuna has got to be one of those. I've a big bag of duck and pretty much any seafood or shellfish. That's what I eat on a daily basis.

Find this restaurant on 7 Nights at sevendayst.com/food.

calendar

MARCH 16-23 2011

WED. 16

business

KELLEY MARKETING PRESENTS: Marketing, advertising, communications, small, medium and design professionals involvement for the local market. **Guest speaker:** Steven Smolchick, Room 211, Second Building, Champlain College, Burlington 3.4.5-6 p.m. Free. Info: 644-1955.

SMALL BUSINESS LOCAL BUSINESS WORKSHOP: A workshop of 150 or more business education and information about marketing strategies and computer technology. Computer lab, Lauren Larkin High School, Randolph. 7-8 p.m. \$10 persons. Info: 432-5819 ext. 3.

dance

CONTEMPORARY KID/ADULT/ADUP: As part of Big Action Performance Ensemble's marketing efforts, the ensemble offers an interactive and educational choreography project to school classes through workshops, which occur back-to-back and last 45-60 minutes. **Marketing Center for the Arts, Middlebury College.** 4-5 p.m. Free. Info: 443-5403.

film

AMERICAN RED CROSS BLOOD DRIVE: **RENOVO:** Local young men's group in the studio, long jumps. **United Eastern Community.** **Jericho.** 5-8 p.m. Free. Info: 636-1900.

AMERICAN RED CROSS BLOOD DRIVE: WHITE RIVER/ACTIVATION: For those looking for an active lifestyle, join the American Red Cross Blood Drive. **Jericho.** 5-8 p.m. Free. Info: 636-1900.

COMMUNITY HERALD CLASS: **White River/ACTIVATION:** For those looking for an active lifestyle, join the American Red Cross Blood Drive. **Jericho.** 5-8 p.m. Free. Info: 636-1900.

LUNCH & LEARN: Two classes, public education, lunch and learning, for the local market. **United Eastern Community.** **Jericho.** 11-12 p.m. Free. Info: 636-1900.

SHIRAZI CLASS: **White River/ACTIVATION:** For those looking for an active lifestyle, join the American Red Cross Blood Drive. **Jericho.** 5-8 p.m. Free. Info: 636-1900.

WASHO/RENOVO: **White River/ACTIVATION:** For those looking for an active lifestyle, join the American Red Cross Blood Drive. **Jericho.** 5-8 p.m. Free. Info: 636-1900.

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University of Vermont, Burlington 1 p.m. Free. Info: 245-3302. Info: 432-5819.

film

BARRY HOLT: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

THE FINAL BATTLE: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

THE BURNING: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

THE INCONVENIENT TRUTH: **RENOVO/ACTIVATION:** For those looking for an active lifestyle, join the American Red Cross Blood Drive. **Jericho.** 5-8 p.m. Free. Info: 636-1900.

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University of Vermont, Burlington 1 p.m. Free. Info: 245-3302. Info: 432-5819.

film

BARRY HOLT: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

THE FINAL BATTLE: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

THE BURNING: A heavily awarded Canadian film, Holt is an award-winning film about the life of a young man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

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MAR. 18 & 19 | THEATER



All or Nothing

The title of *All or Nothing* is a bit of a misnomer. It's a play about a man who is a member of the 20th-century Canadian film industry. **University of Vermont, Burlington.** 1 p.m. Free. Info: 245-3302.

more substantial than the 'nothing' implied - and that's what attracted Burlington's newest theater company to it. **Reel Cat Theatre**, founded by Frances Bender and James Moore (pictured), aims to present the kind of "theater that sticks to your ribs," the company tagline notes. Like most arts, of course. Bender, a Vermont native and the show's director, and Moore, who plays Paw, had most recently from Portland, Ore., where they acted as two of the co-artistic directors of delectable theatre, named one of "the most young American companies you need to know" by *American Theatre* magazine.

THOM PAW (BASED ON NOTHING)
Friday, March 18 and Saturday, March 19
8 p.m. at Burlington Dances. \$10. Info: 634-3451
also available at reelcattheatre.com

- ▶ **LIST YOUR UPCOMING EVENT HERE FOR FREE**
ALL SUBMISSIONS ARE DUE BY 11:59 PM ON THE THURSDAY BEFORE PUBLICATION. THIS CAN BE DONE ONLINE AT www.burlingtoncalendar.com. YOU CAN ALSO CALL 802-245-3302 OR 802-245-3303. FOR MORE INFORMATION, VISIT www.burlingtoncalendar.com.
- ▶ **CALENDAR EVENTS IN SEVEN DAYS**
LISTINGS AND SPOTLIGHTS ARE SENT TO YOUR E-MAIL SEVEN DAYS BEFORE THE EVENT. AND YOU CAN ALSO CALL 802-245-3302 OR 802-245-3303. FOR MORE INFORMATION, VISIT www.burlingtoncalendar.com.

MAR. 19 | DANCE

Nobody Puts Baby in a Corner

Urban Dance Complex's latest production, *Grimey Groove*, may elude its derring-doing, but you'll find no mugging grunting here. The show is actually a riff on *Dirty Dancing*, that dreamy '80s classic, now done hip-hop style. "I wasn't one of those kids who fell in love with *Dirty Dancing* [at first]," explains director-choreographer Sarah Cover. "I found it later in life." And when she did, Cover realized it would translate well in a hip-hop interpretation. Staged in a modern landscape, the show captures the essence of the Patrick Swayze-Jennifer Grey romance through dance-floor duets and R & B songs such as John Legend's "If I Don't Have to Change." Student dancers, ranging from 30-year-olds to high schoolers, break a sweat in three performances on Saturday.

GRIMEY GROOVE
Saturday March 18, 8 p.m. 6 p.m. and 10 p.m. at Higher Ground Ballroom in South Burlington. \$20-30. Info: 802-662-7492; grimeygroundmusic.com

MAR. 18 | MUSIC

Light the Fuse

In a way, country singer Elizabeth Cook is just following in her family's footsteps. Her parents played honky-tonk tunes in the 1970s and brought Cook on stage when she was just 4. And her father's funeral trade as a welder inspired her fifth album, 2009's

Wildfire. "I do tend to love songs, certain things, some times with sparks, sometimes like a love melt, sometimes locked by

a tank of compressed air ready to blow, sometimes quiet as a star kiss," Cook explains on her website. It's safe to say she's applied that concept of fusion to her music, too. A walking pet of old-school country, Americana and folk, her songs range from powerful ballads ("Sometimes It Takes Balls to Be a Woman") to haunting ballads ("Heron Adrift Below"). She'll rock up clever lyrics and Southern vocals in *It*, Johnsbury's Dan Prady.

ELIZABETH COOK

Friday March 18, 7:30 p.m., at 145 Johnsbury School. \$16-25. Info: 745-2622; www.mountains.org/ellizabethcook.php



MAR. 17 | MUSIC

Kiss Me, I'm Irish

Would be names! If we didn't advise you as how to ring in St. Patrick's Day. By all means, dig out your sparkly green leprechaun hat and order a pint... but first, get an authentic dose of the Emerald Isle from Irish folk group *Atten*. The six-member band keeps the energy high with traditional songs and Gaelic lyrics from Donegal and Northern Ireland. Robust Celtic reels and jigs blend with singer Maureen Ní Mhaolagáin's thick brogue to lend a rollicking pun: "Let's rise to the Phyrn Mairdúge" — indeed, a performance of "Dark Road Linn" had audience members dancing in the aisles at one concert in Troy, N.Y., according to Schenectady's *Daily Gazette*.

-ACTAN

Thursday March 17, 7:30 p.m., at Flynn Music Stage in Burlington. \$26-30. Info: 802-664-0404; flynnmusic.org



FLYFISHER PLAYGROUP Little ones make wiggles of the spring-fish before school starts. Flyfisher Elementary School, Concord, 9:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

FRANZINI STORY HOUR Listen and tell tales around a fire for kids aged 4 to 10 and their adults. Bookworms Library, Upper Falls, 10:30 a.m. to 11:30 a.m. Free. Info: 527-5428.

GERBER PLAYGROUP Playgroup for toddlers and preschoolers. Fortney Play, Concord, 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

HOWLERS' TIME Spoken word and poetry in the heart of town. 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

MUSIC WITH RAPHAEL Free, hands-on for kids 3 and up. Song and movement music. 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

MYSTIC HOUR Reading stories, stories read. Monticello Children's Museum, Monticello, 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

OPEN CONCEPT HOUR 10:30 a.m. to 11:30 a.m. around the area in many locations. Fortney Play, Concord, 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

POCKET WRITING HOUR Storytelling and writing. Fortney Play, Concord, 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

ST. PATRICKS DAY CRAFTS Irish spirit and story. 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

STORY HOUR A series of story and song. 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

THEATRE The latest in the series. 10:30 a.m. to 11:30 a.m. Free. Info: 527-5435.

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Auction Vermont Sugar On Snow Parties

with Guest Member
Lillian G. Gosselin
in Montpelier, VT

Sat. Mar. 19th
Sun. Mar. 20th 27th

10-4 daily

Join us for a special Spring 8
sugaring event with a theme
dinner. Please bring your
sugaring equipment & tools.
There will be a cash bar.

More info on the details

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WCMV CHANNEL 3
ALPHA and OMEGA
CHRISTIAN CENTER
MONTPELIER, VT

WFSB CHANNEL 3
GUND INSTITUTE
AT UVM
MONTPELIER, VT

WVTV CHANNEL 3
DAVID T. PETERSON
CITY COUNCIL
MONTPELIER, VT

GET MORE INFO ON WATCH LOCAL AT
VPMONT.COM OR 800-870-0111

THE DEL MCCURRY BAND

Friday, March 18, 8 pm
Barre Opera House

sponsored by
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For info, call 802-666-6666 or order
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film

IRON MOUNTAIN FILM FESTIVAL See PG 16

WILDERING THE EIGHTH DAY As part of the Cinema City Project, Aspen's Cinema 20th Street and Elitch Gardens movie theaters display a film on a loop from dawn 'til dusk. **WILDERING** (Sun/Thu/Sat 10 a.m. to 10 p.m.)

TRUCKY HUNT AT THE HERBARIUM Film club members meet to discuss the film *Trucky Hunt*, which depicts a trucker's creative process and his living off the grid. **HERBARIUM** (Sat 10 p.m.) **TRUCKY HUNT** (Sat 10 p.m.)

food & drink

CHOCOLATE TIPPING DINNER See PG 16
CORNERBREAD AND CARRAGE BREAD The first bite of your St. Patrick's Day dinner. Opened by local vendors, cornerbread is a bread made with cornmeal and butter. **CARRAGE BREAD** is a bread made with cornmeal and butter. **CHOCOLATE TIPPING DINNER** (Sat 10 p.m.)

GOLF A HEADSTART Sponsored by the Downtown Golf Society, this event is a golf tournament for women. **GOLF A HEADSTART** (Sat 10 a.m.)

health & fitness

YOGA FOR WOMEN Do you have a busy schedule? Yoga is a great way to stay active and healthy. **YOGA FOR WOMEN** (Sat 10 a.m.)

kids

THE NEWSPAPER See PG 16
THE NEWSPAPER (Sat 10 a.m.)

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education

BARBARA LEE (Sat 10 a.m.)

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WED.23

business

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food & drink

FOOD & DRINK (Wed 10 a.m.)

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health & fitness

HEALTH & FITNESS (Wed 10 a.m.)

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Ghost Story

Parmaga pop with a debut EP for Angioplasty Records

BY DAN SULLIVAN

Good things come to those who wait. For fans of Parmaga, the more than three-year wait for the band's debut recording ends this Friday at the RCA Center in Burlington, the local deal will unveil a striking new EP, *Ghost Pops*. The project also marks the launch of another anticipated local venture, Angioplasty Records. The satellite record label is operating under the umbrella of local booking and promotions outfit Angioplasty Media.

Parmaga began life in August 2007 when guitarist and singer Ryan Parmalee, 26, fled north to Burlington after graduating college in South Carolina. The Ohio native met drummer Brett Fiorentino, 25, through a mutual friend, and the pair started jamming under its original name, Mega. Within a month, they were playing basement shows around Burlington — Parmalee describes the music as a "straightforward, rockier, drums-and-guitar-type thing."

"Straightforward is clear" would soon give way to bolder sonic explorations as Parmalee began integrating complex and names into the mix. However, the early releases on the band's tapes into space rock were less than stellar.

"We probably got a little too ambitious too quickly," remarks Parmalee.

Ambition would become anxiety for him when Parmalee moved to New York City in 2008. Parmalee

continued performing Mega songs solo under the band's current moniker, Parmaga. Without a drummer to back him, he began experimenting further with programmed beats and loops. These experiments would ultimately inform the electronic flourishes that thread *Ghost Pops*.

Parmalee returned to Burlington last year and the two reunited. They kept the name Parmaga to avoid confusion.

"It's also way more Google-able," says Parmalee, noting that there was already a Spanish band called Mega.

Parmaga began tracking *Ghost Pops* in October 2010 with local recording engineer Ryan Power. Despite having an album's worth of material, the duo went into the studio armed with what they considered their "most powerful" four songs, intent on just recording an EP.

"We figured it would be much more manageable that way," says Parmalee. "And much more affordable."

Parmalee has a background in recording, having studied sound engineering on college and then interned at a studio. He says his more formal education meshed well with Power, who is largely self-taught.

"I think we both learned a lot from each other," says Parmalee.

The results on *Ghost Pops* support that notion.

The EP's title comes from an anomaly that occurred during the tracking sessions, in which strange, un-

identifiable pops and crackles bled into the recording. Symptomatically trying to isolate the source of the phantom noises proved fruitless.

"We seriously couldn't figure out where they were coming from," says Parmalee. He adds that Power still hasn't solved the mystery — nor has it occurred again in any subsequent sessions.

The majority of those sonic specters were removed in editing and mixing. Still, several remain and create defining, if unintended, textures. Throughout the EP — four tracks that are more as movements of a larger piece than individual songs — strange, floating noises add subtle character to Parmalee's tunes. Skittering string scratches are challenging against a sparse melodic backdrop on "The Karpisgang." Warm, glubbery synth droplets break the surface tension of Parmalee's poppy ballad, but less guitar on "Fancy Hands." "The Wolf" features swirls of ethereal reverb that soften Parmalee's raw vocal delivery, before yielding to Fiorentino's drums at the song's swirling apex and subsequent washout.

"My favorite part of most albums is the sonic depth," says Parmalee. "The little noises, like, where you can hear someone's fingers hitting the keyboard, or weird little scratches — that's always the thing I'm very cling to in the mix."

Ghost Pops is not only Parmalee's debut but also the first recording released

music

on Angioplasty Records. Angioplasty Media's Paddy Keegan first approached the band last fall about an idea he and A&M founder Nick Moravosino had for a cassette-tape label. Having previously considered starting his own label, Parmalee was intrigued, though he balked at the cassette idea.

"Tapes are not right now," says Parmalee. "But it's kinda stupid to limit yourself to one medium."

After some debate over the practical viability of releasing the project on a semi-obscure format, Parmaga signed on. *Ghost Pops* will be available through A&M both as a CD and as a digital download. Keegan says the label will release future projects in a variety of formats, including cassettes.

Parmalee also joined A&M in a non-artistic role to help oversee the label aspect of the emerging media mini-empire. Future A&M releases include a record from Keegan's own project, Paper Cones, as well as a number of other local and regional acts.

Keegan describes Angioplasty Records as an evolutionary cousin of Everyone Records, the short-lived label experiment by the late Burlington screen-printing and bookbinding collective Tick Tick. Much as Tick Tick promoted local indie music by pairing Burlington acts with nationally touring bands at small clubs and studios around town, Parmalee views A&M as a way to not only promote his own music but also to raise the profile of the area's increasingly active indie-music scene in general.

"The ultimate end goal for me is to help put Burlington on the indie map so that bands actually think of Burlington when they're booking tours," Parmalee says. "Part of that is maintaining music bands, getting names out there so people get more curious about the scene here."

"The Parmaga release is just the first subject," he continues. "It's the start of something new." ☐



Ryan Parmalee (left) & Brett Fiorentino

1 Parmaga's self-released *Ghost Pops* will have 14 tracks, 10 on the RCA Center in Burlington's own Radio Power. *Ghost Pops* will be available on cassette, CD and digital download. *Ghost Pops* is available at parmagarecords.com.

SOUNDbites

CONTINUED FROM PAGE 37

Sending Love

I'm rarely at a loss for words. But like so many who watched the horrific earthquake and tsunami in Japan, I'm left virtually speechless. Heavy as that tragedy weighs on many of us, I can only imagine what must have been going through the mind of local songwriter and **AMERICA'S MOST WANTED** front woman **JOANAS** that Friday morning.

Joana was here in Tokyo and lived there until she was 15. Her father and much of her family still live there. Thankfully, her family and friends are all OK. Still, the shock of trying to comprehend the devastation to her homeland is profound.

According to Joana, the most frustrating part for her has been a feeling of helplessness, of watching and waiting from half a world away. Though we may not all love the same personal connection to Japan, I'm guessing that's a pretty universal emotion right now.

This Friday at the Parima Main Stage, Joana is hosting a benefit show called **Sending Love: A Pandemonium for**

Japan. The all-star jam session features a who's who of local songwriting talent, including **TRAVELER PEOPLE**, the **NEW FOUNDATION**, **VERY DAVE** & **WOLFWARRIOR**, **JACK CROFT**, **ORIO**, **ALEXANDER**, **STEVE MATHIAS** and **SAMUEL LANE**. Though there haven't been any other cash-raising acts as of press time, Patents **JOE ANDER** has hinted at rocking in some very "special guests" as well. All the proceeds from the show, as well as a portion of Parima's total sales will go toward relief efforts in Japan.

BiteTorrent

Speaking of Parima, I had a killer time at **MURDER HOGS**'s Full Moon Masquerade last month. The fun restaurant is quickly becoming a go-to spot for live music, and nights such as this monthly party are a big reason why. This month's entertainment is this Friday and features the pop-punk outfit **SAVO DASH**, DJ **LUKE STEVENSON** and, as always, **SCOTT MARBLE**'s band, **Mildred Maundy**. But that's not all. You can also have your foot rub, get a chair massage, and check out some live art courtesy of **JENNIFER PEYER**. But here's the best part: Each month the proceeds from the

masquerade go to a different charity. This month the beneficiary is **Save Our Steps**, an organization that helps stray puppies and kittens find new homes.

One more Parima bit: **PIA BUA** cofounder **RAFAEL GUSTON** has been curiously quiet lately. After a lengthy hiatus, the guitarist and composer has gotten back on the horse with a few shows around Burlington. This Saturday, he'll play an early-ish Main Stage set with his quartet, which also includes **ANDREW SEVERANCE** on keys, **JOHN THOMPSON** on upright bass and **CALLER BAKER** on drums.

Read None of the Week: **CONRAD BLANKENHORN** **THINKS**. **PIA**, **THOMAS** & **LARA** aren't playing in Burlington this week. But this local duo actually did model their provocative musician alter the Canadian band, ...er, the Canadian band, whom they've been known to cover from time to time. They live at the Monkey House in Windsor this Monday with the **CANNERY** **FLAME** and **MICHAEL LUTTRELL**.

Read of the Week, from experimental pop outfit **LAWRENCE WILKES** & **OUR PEARL TO**

CHOW. "Saturday, March 19, Lawrence Wilkes & Our Pearls to Chow plays the decadent biggie bar just that is Slide Hill. We will be serving socks and preaching God's word, an all Punks act." Well said.

Actually, not quite. **GUN OF SALMON** and **HAPPY JACKSON** **POWELL** **POWELL** also on that bill. Well, you'll know what bit it.

Punk night is Montpelier, anyone? It's at Langdon Street Cafe this Friday when two Burlington-based acts, **WOUND FRAMES** and riot girl trio **COLOMBUS** get down and dirty in the capital city.

And finally, local music tribute act **EMERSON** has a new **RENEWED**, local singer and guitarist **SAFFI NUNAN**. In other news, Burlington apparently has a local tribute act. Who knew? The PTB at the Monkey House this Friday. ☐

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Marshall Breakstone *I for One* (SELF RELEASED CD)

Marshall Breakstone is always the underdog and never the brash. A 40-year veteran of the local blues and rock circuit, he's played a salient role in some of Vermont's most notable blues bands — most recently Don Keller and Blue Fox. But until now, Breakstone has merely claimed the spotlight for himself. His recently released solo album, *I for One*, finally reveals a unique talent. While not a perfect attempt, the album introduces an unusually creative rock singer who can take his place among the state's legion of quirky musicians.

Breakstone evidences his blues roots on the opening cut, "Slow Day for the Blues." Breakstone writes, records, and performed every note on the album and gives a gifted multi-instrumentalist. With veteran guitar, his lengthy live accompaniment on bass and drums strands but simple, allowing space for his guitar chops to shine. Here Breakstone delivers raucous blues licks in his expert precision and feeling. As a vocalist he is equally sharp, if some what raw. Though not blessed with a particularly expressive voice, his phlegmy delivery gets the job done.

Breakstone straddles in more ambient moments, such as "Big B With Food," a clearly ode to a canine friend that follows under a heavy-handed metaphor about loyalty. The reggae-tinged "You Gotta Go There" is another misstep, p. derided by a surprisingly sloppy programmed drum set that never syncs with the live instruments. The result is a mish-mosh accompanied by rick modeling.

But plenty of other songs rise the bar. "The Stoner You Are" is a graciously amusing nod on the peaks of playing high

complete with heady, clear-like guitar and cheery, on-5 percussion effects. "Beer and Dopehead" is another charming, a tongue-in-cheek explosion of just how on going, rockers messages to keep going, night after night. "Excuse Me for Loving" is a raucous, noodle-y rock jam. And "It's Bad to Get Older" is a joyfully rilly romp warning against the dangers of becoming dark. Rock songs words, to be sure.

I for One may not become a local classic, even if Breakstone is one himself. Still, it's an entertaining disc from yet another singular Vermont songwriter.

Marshall Breakstone's catalog is available at the Vermont Music Library & Shop (vml.org)

DAN ROLLES

Sara Grace & the Suits, Requested

(SELF RELEASED CD)

Editor's Note: A review of this review originally appeared in the *3D* issue, May 2012 issue, on January 4, 2011

Vermonters didn't have to wait long for a great local release to appear in 2011. In early January, the Montpelier-based roots-rock collective Sara Grace & the Suits — a well-kept secret of several Vermont music fans — revealed their hotly anticipated debut album, *Requested*. Richly orchestrated, imaginatively crafted and expertly executed, the record is a tour de force, revealing the explosive talents of a dynamic local songwriter. The disc serves notice that there's more than one Grace to watch for around here.

As an title suggests, *Requested* is a meditation on finding and then somehow keeping love. The lead track, "Angel," addresses the former with uttering intensity. Sara Breaker's steel tones lap against Ray Packard's organ riffs, while a gentle acoustic guitar bobs along in the edifying current. Grace is subdued but compelling as she introduces us to her title character.

"An angel fell from the sky and slipped me a key / I know she's not mine, not meant for me," she sings, a barely perceptible quiver lacing her delivery. But the promise of love is that, even amid despair, there is hope. She closes the vinyl saying, "I need it all, so open the door!" in imploring the chorus of exuberant banjo that follows to deliver her from all-foul.

After the ornate arrangements on both "Angel" and the following track, "The Tick" (Richard Brautman) feels

bare by comparison. Though the song features a lesser assortment of players, it is nonetheless a deeply nuanced composition. In addition to her soaring backing band, the Suits, Grace has enlisted a wide assortment of guest stars — including vocalist Miriam Miranda on the lead cut. Here, Sara Mitchell's tragically clumsy tandem provides a nicely counter to Grace's rich, tender delivery.

Grace was an original cast member in the theatrical production of Mitchell's full opera, *Hedwig and the Angry Inch*, the star-studded studio recording of which catapulted Vermont's *Light House* to international acclaim. Not surprisingly,



Grace wants to have taken a few cues from the experience. In particular, her ear for idiosyncratic arrangements bears a resemblance to that of the opera's artistic architect, Michael Cheevers, who appears on the record numerous times on harmonic sax. The multi-instrumentalist and composer reveals just an impressive bass section that also features transposer Brian Hayes, on an euphonium. Terry York and trombonist Andrew Morris, who cowrote the album's horn arrangements with Grace.

From start to finish, Grace proves a sturdy, direct songwriter. But what makes her special is discipline. Rarely are her wondrous musings overwrought, and rarely are her more joyful moments — featuring though they may be — earnest or cloying. Similarly, though the is capable of pre-dipping vocal aesthetics, Grace displays her skills judiciously. She trills and flirts, feathering measured cool over inflated harmonics. Of course, that sanitizing sensibility only makes the eventual release more satisfying, is on the scintillating album closer, "Woman Street Woman." The raw horns and bands who wrenched blues licks in as Grace finally indulges her cheezy, tongue-tied, indeed.

Catch Sara Grace solo at the Langdon Street Cafe in Montpelier on Thursday, March 24.

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Pattern Maker

Ashley Roark at SEABA Center

On a clear morning in early March, a soft light fills the SEABA Center — the office and gallery of the South End Arts and Business Association — on Pine Street in Burlington. Ashley Roark's pieces, which occupied the entire space for the first month of her exhibition, now cling to the perimeter, making room for an exhibition by Howard Center artist Larry Rissmanette Roark, an installation artist, spent hours dismantling and re-installing the show for its second month to ensure that the pieces continue to fulfill her artistic intentions. She employs/hailed-edged industrial or commercial materials — metal flashing, the long chain of a hook pen, wire, straight pins, fluorescent lights — and transforms them into nuanced works of art through patterns both created and found.

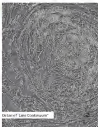
"Fracture," a wall-hung piece Roark created by carefully breaking a car windshield, casts a network of diffuse shadows behind it. The evanescent lines are cool and delicate, mimicking the patterns of snowflakes or branches. By properly destroying an industrial object, Roark creates from it a graceful pattern extant in the natural world. The simultaneous hardness and delicacy of the piece is characteristic of Roark's aesthetic, which seems to reinterpret the industrial world through the visual language of natural forms.

For her piece "Line Continuum," the artist ended 1000 feet of the ball chain used to secure pens to bank counters. The chrome chain is installed on a repel-



ROARK'S AESTHETIC SEEMS TO REINTERPRET THE INDUSTRIAL WORLD THROUGH THE VISUAL LANGUAGE OF NATURAL FORMS.

off area of the gray floor. Roark painted single weaved it in loosely correlated, concentric rings that recall the ripples in water. The metal discreetly shines and darkens as it reflects the space around it, a utilitarian object transformed by its unaccustomed shape.



Roark's powers of observation and subtlety are again at work in her piece "27 Jars." The titular jars cluster on a curving demo-staircase in a corner of the gallery. The artist poured various amounts of water — stained with pastel-colored ink — into a series of clear jars, goblets, glasses and mugs. Seen together, the vessels imply human presence but seem mysteriously abandoned. In the muted morning stillness, they suggest intimate thoughts, or unfulfilled dreams. Outside their usual context, the glasses appear somehow melancholy, as if evoking the brevity of human absence.

"Lightbox" is a long square acrylic box filled with four fluorescent tube lights

inside, fills outside the industrial-to-organic parameters of much of the show. An extension cord snakes from the bottom, marking the dimension of the piece and adding a dose of the DIY attitude. The piece leans against the wall of the gallery at a nearly 45-degree angle, pointing to the old bolts and windows above eye level. Roark intended "Lightbox" to direct viewers' gazes upward to the largely unnoticed corners of the postindustrial space. In this way she tries to reveal the historic building's subtleties to others.

"Lightbox" could also be seen as a re-appropriation of the fluorescent lighting that pervades American public spaces. Illuminating the fluorescent tube lights in a square, translucent shaft, Roark confronts us with their utilitarian blandness. Accordingly, she highlights both the elegance of the old building and our blindness to the industrial ugliness that often surrounds us.

Roark's reach across media is a thoughtful, experimental undertaking that forces transcendence from the bare detritus of the utilitarian world.

AMY RABIN

Ashley Roark, *Light, Line & Shadow* (industrial and found object sculpture). 1100 Pine Street, Burlington. Through March 31, 2009. www.seaba.com

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ART SHOWS

BURLINGTON AREA ART SHOWS & Fairs

JENNIFER HUNTER "Gardens of Imagination" published work includes exploring personal pain, the subconscious, and the roles of spirituality in everyday life. Recent work focuses on postpartum loss at the same time. Through March 26 at Second Floor Gallery 10A Center in Burlington. Info: 609-736-1766

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JANE CARROLL "The Slaves of War" is an series of acrylic paintings that focus on the lives of slaves who were sold into slavery and the impact that it had on their lives and families. Through May 31 at First Street Art, Burlington. Info: 762-8432

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JACK BIRK & LINDA HOPKINS "Surrealism" joint work currently by Birn and Linda at sculpture by Birn in. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

JILL HARRISON & ROBERTA KIRKLAND Harrison's landscape paintings are full of vibrant color and light. Kirkland's work is more subtle, with a focus on light and shadow. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

KATE MILLER & FRANCES HELLER "The Art of the Mountain" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

KATHARINE LAMOREAU "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

LORELY "Mentality in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

MARY CHERRY "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

MARK HARRIS "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

NEOLITHIC "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

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LET THERE BE LIGHT "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

LOWELL SHEDDWORKS "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

MAGNETISM IN THE MOUNTAINS "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

MONTPELIER ARTS CENTER "Landscape in the Mountains" joint work. Through April 30 at **STUDIO HOUSE CONTEMPORARY** in Montpelier. Info: 508-558-0294

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Karen Dawson It must be Karen Dawson month in Burlington. It certainly is at Barnes & Noble. The artist's work, rising with color, is on display at the Dorset Street store through March 27. In addition, Dawson is exhibiting in the Arts Alive Gallery as part of the "Paintbook Press 80" exhibit (through April 30). Her show at Nabby Waters just wrapped up. The painter attributes her lifelong interest in color to her mother, an art teacher who observed "a little bit of all colors in every color" as she writes on her website. Dawson paints waterways flooded with swirls of yellow, hot pink, and green, and her human figures are suggested more by their vibrant shades than their shapes. Like mother, like daughter? Perhaps. "Carrying Inside to"

and local. Adult series. Through March 27 at Montserrat Center in Southbury. Info: 253-2549

BARBARA BAKER Findings by the Vermont artist, in the Wings/Gallery Through August 14 at Golden Center for the Arts, Johnson State College. Info: 833-4455

BELLA'S ABSTRACTING "So much is Form" works made almost entirely of tape and acrylic as part of the artist's current art residency at the center. Through April at Vermont State College in Johnson. Info: 833-3643

HEMILL BUSHONG Colorful paintings of Vermont homes landscape, music, and story by the GRAC artist. Through May 24 at Golden Center for the Arts. Info: 833-4455

MICHELLE FOLLO If there's a thing faster than his, start and represent your paintings by the Burlington artist. Through April 27 at Golden Center for the Arts. Info: 833-4455

PATRICK LYNN-BURRY Introspective, hand-painted images from the artist's travels in and beyond Vermont, as well as personal, medical and historical subjects. Through April 15 at Golden Center for the Arts. Info: 833-4455

PETER BRILLER Vermont Fine Arts. Back and forth in photographs of nature, landscape, and human activity. Through April 15 at Montserrat Center in Southbury. Info: 253-2549

SHARLENE Vermont Fine Arts. Colorful, hand-painted images from the artist's travels in and beyond Vermont, as well as personal, medical and historical subjects. Through April 15 at Golden Center for the Arts. Info: 833-4455

STEPHAN DUBOIS Water & Fire. Hand-painted of four women on and around Lake Champlain. Through March 27 at Golden Center for the Arts. Info: 833-4455

TERESA HANNAH & MARIELLA RIVERA "Painted more by one of us than the other, a painter's work color, landscape, and all paintings that inspire us to create." Through March 27 at Golden Center for the Arts. Info: 833-4455

WINTER SHOW HIVE "The artist's work is a collection of images that inspire us to create." Through March 27 at Golden Center for the Arts. Info: 833-4455

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THURS, MAR 31 @ 8PM



THE COASTERS AND THE PLATTERS
SAT, APR 9 @ 8PM



BRIAN REGAN
WED, APR 27 @ 8PM



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PASSAGES AT THE PARAMOUNT VIOLINIST
FRI, APR 29 @ 8PM



CIRQUE LE MASQUE
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movies

Battle: Los Angeles ★★

It's not often I get taken in and totally bamboozled by a trailer, but that sure was the case here. If they give us *On the Border* for Most Misleading Trailers, that's by no means would be a lack in 2012.

The premise was a large scale, state-of-the-art alien invasion extravaganza. The reality is a picture that manages to make a fight for the survival of the human race seem less intense. It's not so much a movie as a massive misrepresentation of facts.

How does *Battle: Los Angeles* lose? Let me count the ways. The first and biggest problem is Christopher Berolucci's screen play. For the life of me, I can't follow my body in the business reading this and not collapsing in laughter. The concept appears to be a mishap of *The Men Who Stare at Goats* and every old school World War II film ever made, minus any trace of humor or character development.

It all began with TV news coverage of an unknown meteor shower. The telling leads us in passing that objects hurtling toward Earth are routinely picked up by astronauts long before they get anywhere near the planet, done just out of happenstance from satellites. Of course, they're really a fleet of headlights — and, of course, in real life they'd quickly be identified as such. Thinking

as when's going on as space is what confuses and the Hubble telescope do.

The script attempts to divert our attention from this incoherence by cutting to a Marine base where S. Sgt. Nantz — played by a very out of his element Aaron Eckhart — is hanging up his helmet after 20 years of service. Apparently he's scared by something that happened during his last mission though Berolucci never makes it clear what that was.

The next thing you know, alien ships have crashed onto the ocean near the naval major city, popped back up and began unleashing hell. Most of L.A. is clearly a murky CGI concoction of rubble and flames. Nantz is called back in. The film is hampered in its style. It's an all-around so dark situation. So it's matching — but a tad implausible — when Nantz's platoon's assignment isn't capturing the general big headed enemy with advanced technology instead, it's securing a handful of civilians trapped behind the front in Santa Monica.

We view the ship-to-ship action through the eyes of the platoon's members as they are sent back by back (Typical Middle East. Perilful alert). Missing information on their way and then from their destinations. Some of the platoon's members have personal



BATTLE FANTASY

Disparity character development and realistic dialogue was written through in dramatic Los Angeles. Screenplay by S. Bell

ties, unfortunately, and none of the scene a particularly touching moment or visually striking. It's all hard, however. If they put in *Grave for Most Mind Bumping Noise* — well, you get the idea.

The writer outdoes himself when it comes to the film's clarity, itself, too. No dialogue. It's leader on the run than the microscopy of constant explosions, and at points it enters a level of confusion capable of eliciting the only laughs under a smile of the movie. I mean, really what is the point of going for free documentary realism and then making everything talk like characters in a bad John Wayne film?

Director Jonathan Liebesman clearly has watched too much Michael Bay and lacks the style or vision needed to compensate for the script's shortcomings. At times the action is incomprehensible when it's not, it is for the most part bombarded as if battle footage. Liebesman's primary achievement consists of borrowing bits and pieces from *Battle: Los Angeles* — such as *Independence Day*, *Seven* (specifically *War of the Worlds*, *Armageddon* and *Twister*) — and somehow not getting lost.

I won't tell you how the movie ends, of course. Let's just say it's not with you feeling you got your money's worth.

RICK KISONAK

REVIEWS

Red Riding Hood ★★

Once upon a time, three years a film called *Red Riding Hood* that was so bad it caused serious discussion. It did, however, offer only more some take away thoughts for consideration and potential viewer discussion.

1. *Microscopic* will never be able to compete with vampires and zombies for pop culture supremacy. They're not as sexy as the former or as appealingly goofy as the latter. Plus, computer animation will eventually produce a plausibly believable creature that moves like a cat and has the look of a hairy jelly ghost in a Japanese horror film.

2. The *Twilight* formula is not as easy to replicate as producers seem to think. Simply put, Stephenie Meyer's best sellers are about a girl who loves a boy because he loves her as much as she wants to tear his heart out and drink his blood. They are generous and sell, they tap into something real and, did I say, probably primal.

In *Red Riding Hood*, writer David Leslie Johnson and director Catherine Hardwicke — who did the first *Twilight* adaptation — offer us a double love triangle involving a road girl (Liana Liberato) and a werewolf (Liam Hemsworth) and his werewolf dad (Max Irons). If one actor didn't have spiky black hair and the other

wouldn't be fully covered, we wouldn't know who was supposed to be "dangerous." Because like this doesn't take a million Takashi

1. Gary Oldman and Liana Liberato will act their asses off in anything. Christine, playing the werewolf's grandpa — of "Grandmother you have such big eyes" fame — cleans up the post-Oldman, as a werewolf hunter with a weary, honest commitment of his time in *Frank's* *Red Riding Hood*. Instead, he's really doing better when he did those too much of everything.

2. Even in the mythical, medieval-esque past where *Red Riding Hood* takes place, teenagers had dance parties. With proofing.

But wait. The film does have a plot, which deserves at least one cursory attention, being presented in best to the familiar folklore of a little girl in the big woods. (Want a real modern version of "Little Red Riding Hood"? Try *Prey*.)

Scylla plays Victoria a small-town beauty doing so wronged message. She's about to enter with help that she's been used in a failed mission by the werewolf that hunts their village. As Victoria struggles with her feelings, dialogue chatters deep with regularity ("If you love her let her go," her lover is told).

Before then capitalizing on the war-



WOLF LIVES

On the scale of 1 to 10, I'd say it's not as good as the original, but it's still a good movie.

only but compelling sexual implications of the tale — a girl ready for puberty discovers a wolf in her bed — Johnson turns it into a woodland. What of the werewolf in the wolf? Is it the first boy (see above)? The good guy? The bad guy? (Liana Liberato? Grandmother herself? When the camera starts looking forward to approximate the wolf's point of view, slender movie style, we know we are in a complete band.)

The presence of an actual community in a great film subject, and the movie has some critically creepy and gay dogs (Grandmother's house, for instance, is sur-

rounded by pines with their lower branches bleached and sharpened to lethal points.) But the sex is not obviously sex, even the "wolf" forest the movie doesn't look like more, and the CGI-enhanced landscapes, washed with mist, look like Thomas Kinkadeel paintings.

For viewers who just want to content their eyes and look at some photos, *Red Riding Hood* will do in a pinch, but anyone who cares about characters and storytelling may start wishing *Twilight* had shown up.

MARGOT HARRISON

NEW IN THEATERS

KNOW-BEFORE (R) When guys a little before/afternoon romance spend some extra money to be at a cinema in order to see a movie, it's not unusual. In the case of this comedy, which depicts how Anne Heche wants to throw her leg over (David Arquette) during a show (R) (R)

BIGD MOUNTAIN FILM FESTIVAL A group of friends in the mountains of the Pacific Northwest enjoy a summer of love and friendship. The movie is set against a backdrop of a beautiful landscape. "Only one of the things that makes it so special" (R)

LITTLE In this indie comedy, a young man plays an unemployed actor who takes an experimental job as an actor in a small town. The movie is set against a backdrop of a beautiful landscape. "Only one of the things that makes it so special" (R)

THE LINCOLN LAWYER A by my right criminal defense attorney (Mickey Rourke) is a high-profile case that catches the eye of the public. The movie is set against a backdrop of a beautiful landscape. "Only one of the things that makes it so special" (R)

PAUL The British comedy starring Paul Giamatti and Simon Pegg (Stuart of the Great British Bake Off) is a high-profile case that catches the eye of the public. The movie is set against a backdrop of a beautiful landscape. "Only one of the things that makes it so special" (R)

NOW PLAYING

THE ADULTERER'S MURDER A high-profile case that catches the eye of the public. The movie is set against a backdrop of a beautiful landscape. "Only one of the things that makes it so special" (R)

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"Giggle, Giggle, Quack"
Sunday, March 20 at 3pm
Co-located in the 10-11
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Boys n' Girls 3-5

Sunday 12 — Monday 13
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The Company Men 2
Boys n' Girls 3-5

Tuesday 14 — Wednesday 15
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Thursday 16 — Friday 17
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Saturday 18 — Sunday 19
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Monday 20 — Tuesday 21
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Wednesday 22 — Thursday 23
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Friday 24 — Saturday 25
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Sunday 26 — Monday 27
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Tuesday 28 — Wednesday 29
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Thursday 30 — Friday 31
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Saturday 1 — Sunday 2
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Monday 3 — Tuesday 4
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Wednesday 5 — Thursday 6
Just Friends 1
The Company Men 2
Boys n' Girls 3-5

Friday 7 — Saturday 8
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Boys n' Girls 3-5

Sunday 9 — Monday 10
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The Company Men 2
Boys n' Girls 3-5

PARAMOUNT THEATRE

located at 1000 Wilshire Blvd.
Beverly Hills 90210
www.paramounttheatre.com

Wednesday 8 — Thursday 9
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Friday 10 — Saturday 11
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Sunday 12 — Monday 13
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Tuesday 14 — Wednesday 15
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Thursday 16 — Friday 17
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Saturday 18 — Sunday 19
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Monday 20 — Tuesday 21
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Wednesday 22 — Thursday 23
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Friday 24 — Saturday 25
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Sunday 26 — Monday 27
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Tuesday 28 — Wednesday 29
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Thursday 30 — Friday 31
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Saturday 1 — Sunday 2
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Monday 3 — Tuesday 4
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Wednesday 5 — Thursday 6
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Friday 7 — Saturday 8
Boys n' Girls 1
The Company Men 2
Boys n' Girls 3-5

Sunday 9 — Monday 10
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www.movies.com

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BLISS OR HAPPY BLISS?



TED BALL



LULU EIGHTBALL

MOVING TIPS



THE H. H. HUBBARD



TRUETT TOWN



Bill the Cockroach



HENRY GUSTAVSON

RED MEAT

another presentation for the apostrophe

from the cartoon files of
MAX CANNON

Oh Lord, we actually put you listening for our church during this Sunday. We give the choir boys and an absence of brains

Let me with this book "Good words and no dogs" Say "yes" you don't happen to have some spirit change in your pocket?

Hehe, I'm not "yes", I'm not the good words! But, I'm a little short for the book, your spirit change is not possible

You're like that who would the Almighty from hand of gods?

There are gods in heaven, that?

You want to tell them that All we have in the machine is a glorified pork onto So sorry, thank! It's really much but

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Tiny Senku @2011

DEAR TINY
WHY DOES MY FOUR YEAR
OLD SPEND MOST OF THE
TIME UNDER THE TABLE
WHEN WE GO OUT FOR PIZZA?
-JASON
SEC. 47

I'VE INVITED A TONNOR
HERE TO HELP EXPLAIN
YOUR CHILD'S BEHAVIOR.

WHY DO ADULTS
THINK HANGING
OUT UNDER THE
TABLE IS ACCEPT?
IT'S ONLY COOL

MARCH 12, 2011

WITH THE TABLE
CLOTH BANGED DOWN
OVER YOU, IT'S LIKE
BEING IN A TENT!

PARENTS CAN'T SEE
YOU SO THEY DON'T
CONSTANTLY BUG
YOU TO FINISH YOUR
VEGETABLES.

IT'S ALSO A PLACE
TO ESCAPE HEARING
BUT CONVERSATIONS

AND BEST OF ALL
YOU GET TO HANG
OUT WITH THE
PIZZA GUY.

WANTS A
PIZZA
GUY?

LET ME
INTRODUCE
YOU TWO.
COME ON
OUT P.C!

OH, KID,
THAT'S A
BUT IN
A MIN.

DID I MENTION
ALL THE FATTY
GUY GIVING
SHOWER THE
TABLE YET?

PINK SLOTTCHES



MARCH 12, 2011

@TINYSEPKU

TINYSEPKU@HOTMAIL.COM

TINYSEPKU.COM

AMERICAN ELF

THE SKETCHBOOK DIARIES
OF JAMES USCHALKA

www.americanelf.com

SIDEWALKS



MARCH 8, 2011

iPoop



MARCH 12, 2011

NOV 2011

11/11/11

11/11/11

11/11/11



VERMONT FEDERAL
CREDIT UNION presents



GET YOUR FIXE!

**RESTAURANT WEEK IS BACK FOR A SECOND HELPING:
APRIL 29-MAY 5. YUM.**

SEVEN DAYS

vermont
RESTAURANT
week

李德、李德哈特和史達林

Vermont Foodbank

75

75 PARTICIPATING RESTAURANTS (SO FAR!)

During Vermont Restaurant Week participating locations offer inventive 3-course, prix-fixe menus for only \$18, \$25 or \$35 per person!



Delicious details for the **special events series** – including a culinary pub quiz, a learn-to-cook supper club, a food-themed art show and a “Big Night” at the movies – are coming soon! For the latest dish, find us on Facebook and follow our blog, vermontrestaurantweek.com.

3 Squares Club
A Single Female
Restaurant
Americana Flatbread
Washington like north
Seattle Diner

Arroyo's Diner
 Arroyo's Restaurant
 Arroyo's Grill & Pub
 Atherton's Restaurant
 El Antelope
 Eucalyptus Restaurant
 The Grained Frog
 The Inn's Kitchen
 The Redford Cove
 El Pichero The wine and
 Cafe
 Black Sheep Bistro
 Blue Acorn
 Black and Thawen
 Blue Pebble Barrio
 The Redford Cafe & Bakery
 Café Montecito

Café Medication
Caretaker's Fine Dining
Chef's Corner Café
& Bakery
Church & Mass
City Market of Choice

River Co Op
Cagge's
The Daily Planet
*Don Perkins
The Furnhouse Tap
& Grill
Fire & Ice Restaurant
Frieda's Taperas
and Grill
The Green Room
Hon of the Moon
at the Great Mall
Henry's Diner
Jackson's on the River
Jenny's Italian
The Kitchen Table Eatery
L'Amore

La Villa Maestra in Puntarenas
The Lake-View House
Leaning a Barrio
The Mind Tree
Mury's Restaurant at the
Jaco, at Nahuelbuta Creek

Monarch Restaurant Mex-
 ican/Grill
 Michaels on the Hill
 Migu's on Main
 Mitty's Old Brak Tavern
 ◆N2C2 on Main
 Monarch Restaurant at
 Tripp's Ranch/Lake Rye
 ◆Ninth Hrs House
 Ocha Thai Restaurant
 One N Ford
 Our House
 Padma's Restaurant
 ◆Cafe
 Pineson's Pizzeria
 ◆Lounge
 Pineson's Shop &

The Reservoir
Roxie's Lakeshore
Tavern & Restaurant
Rathor's
Hall
Roxie's Cinema Lounge

Steady on the Steer
 The Steep Peninsula
 (Star & Montpelier)
 House's Eramlin
 Strathcona
 Heavy Night Cafe
 Table 25 Restaurant
 Three Penny Taproom
 The Three Million Inn
 Thousand Cafe, (Water)
 Under Duke's
 Trip Door Backhouse &
 Cafe
 Two Brothers in Town
 *Urban Jew's
 Windermere Restaurant
 *A. Thompson, Pacific Hotel

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Don't see your favorite place yet? Make a suggestion at restaurantweek@sevendaysvt.com.

● 此項數據係根據 1980 年 12 月 31 日之資料。

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